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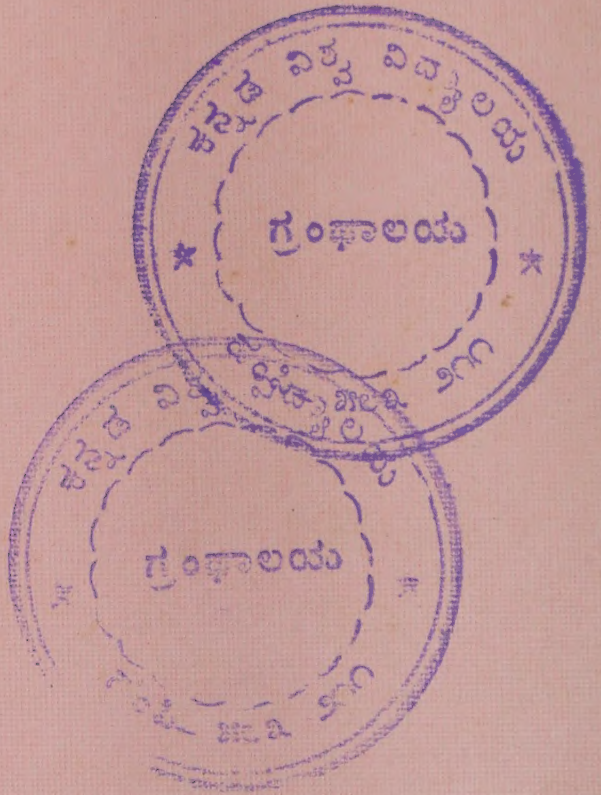
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ಗ್ರಂಥಾಲಯ

NĀGAVARMA'S

## CANARESE PROSODY

EDITED WITH AN INTRODUCTION TO THE WORK AND  
AN ESSAY ON CANARESE LITERATURE

BY

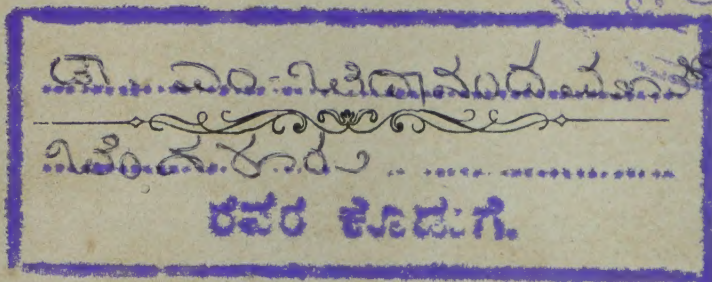
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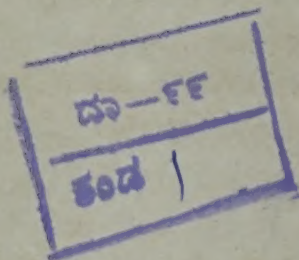
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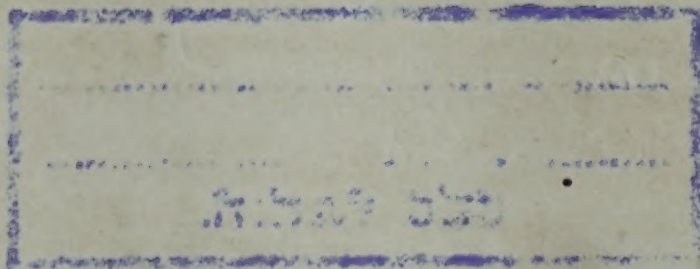
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## A. Nāgavarma's Prosody<sup>1)</sup>.

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The present edition of Nāgavarma's Prosody is based on a collation of the following Manuscripts:—

- B. On paper, from Bēṭṭigeri near Gadagu, to the east of Dhâravâḍa,—a very defective recension.
- D. A lithograph from Dhâravâḍa (1865), belonging to the recension of B., but not to the same original.
- H. A copy on paper from a MS. at Hubballi near Dhâravâḍa. It forms a recension of its own. It uses the old letter ṛ (ॠ).
- K. On olē (palmyra leaf), belonging to the Râja's library at Maisûr. Mr. Raṅgâcârya, Controller of the Mahârâja's palace, has been kind enough to send us its latter part for collation. See Additions. The said part belongs to the recension of M., but seemingly not to the same original.
- L. On olē, from the Liṅgâita maṭha at Mâdevapura in Kōḍagu (Coorg); a very incorrect MS., with a Commentary still more so. It apparently represents the same recension as Sb.
- M. On paper. It has been kindly lent to us by Mr. B. Mallappa, Head of the Canarese department of the Mahârâja's school, Maisûr. It forms a recension of its own, and uses the letter ṛ.
- O. One of the numerous fragments of recent date that are called Nāgavarma Chandas. It is a collection of twenty-seven verses obtained at Maḍikeri (Mercara).

With the following four MSS. on paper B. L. Rice Esq., Bēṅgalûr, has been kind enough to favour us:—

- Ra. It belongs to the recension of H., and has, no doubt, been copied from the same original. It bears the Jaina heading “śrīvītarâgâya namaḥ”.
- Rb. This interesting Jaina MS., though called a Prosody of Nāgavarma, shows no internal evidence whatever of belonging to him. Beginning with Pratiśṭhē it gives 63 instances of 22 chandas', the rules in verse, which at the same time form the instances, containing praises of the twenty-four known Jaina Tīrthaṅkaras, from Rishabhasvâmi to Śrīvīra. Cf. *e. g.* Ind. Ant. ii., 134 seq.
- Rc. A recension of its own. It begins, for instance, with v. 3 of B. or v. 6 of M., an invocation of Sarasvatî; its v. 2 is D.'s last verse, H.'s v. 3, and M.'s v. 30; H.'s v. 6 is not in it; etc., etc.
- Rd. A fragment of, or rather miscellaneous collections from Nāgavarma, with a few additions of its own; fifty-seven verses in all.

The following three olē MSS. have been kindly put at our disposal by Mr. Tirumalē Syâmaṇṇa, Munshi of the Wesleyan Missionaries at Maisûr:—

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1) Here and at other places where a reference to the text is made, every number to which the letter p. is not specially prefixed, refers to a verse.



- Sa. An independent fragment, stating its contents as follows: Nâgavarma çhandas | kavîtâlakshana | shatpadikrama | shadvṛittanema (our v. 230) | shatprâsabagē (bagē = rîti) | shatpratyaaya | gaṇaprastâra | gaṇotpattisthâna | gaṇadevatē | gaṇaprayogaphala || .
- Sb. Its recension resembles that of M., (K., L.), but is not identical with it. The editor, from fear less the olēs might be damaged during the very damp monsoons at Mercara, returned it to its owner before annotating all its different readings; but nothing essential, he trusts, has been overlooked.
- Sc. This the editor has used only for Nâgavarma's Genealogy. From the circumstance of its containing the genealogy it follows that it somehow belongs to the recension of M. (K., L., and Sb.)

From this list it appears that, not taking into account the fragments and MS. Rb., at least four different recensions are represented by the MSS., H., which, as will be seen, is probably the oldest; then M.; thereafter Rc.; and lastly B. The present edition is a collection of the essential portion of all the MSS., with a few additions concerning the Ragalēs. Of the very numerous different readings, so far as they are quite unimportant, such have been adopted as are metrically right; wherever necessary, different readings are adduced. As the present edition is first of all intended for schools, some indecorous epithets of Nâgavarma's wife, to whom the instruction is given, and the superstitious first line of v. 22 have been altered. Such alterations appear in different type, as do also all editorial additions in Canarese<sup>1)</sup>, and some spurious verses of recension B.; other spurious verses *e.g.* 318, 322, 326, 330, 334 and 337, are given in the letters of the text, as they have obtained a certain popularity, and others, as they are valuable. An alteration, which is not marked in print, regarding the genuine terms of Nâki, Nâkiga and Pinâki, and which further on will be treated of in particular, has been introduced chiefly to avoid perverse discussions at school; Piṅgaḷa or another similar word has been put instead. It is to be regretted that, through renumbering the verses of the MS. at the printing office, many of the numerical references in English have become incorrect; a list of them appears among the corrections. The Index contains all the terms of any interest.

What Dr. Weber says<sup>2)</sup> with regard to Kedâra's Vṛittaratnâkara, a prosody in Sanscrit, viz. that its great popularity becomes already satisfactorily evident from the floating condition of its text, holds good also with regard to Nâgavarma's Prosody; it is in fact the only Kannaḍa Çhandas.

1) Concerning them the wording of the last line of v. 45 and that of the instance of the Sîsa (270, 271) have been somewhat changed.

2) Über die Metrik der Inder, Indische Studien, viii., p. 206.



Nâgavarma's original work did not contain six Shatpadis, but only one, viz. the Sarashatpadi, as v. 340, in which he states that he has explained the chief uses of the devâksharas or of the feet formed of syllables of the devas. This shows that he had no knowledge of the other Shatpadis, for none of these are built on the devâkshâras, whereas the Sarashatpadi originally was a devâkshara metre. Nâgavarma, on that account, put this his Shatpadi between the Elë and Akkarikë. Verses 318-338 of the text, therefore, so far as they are declared to be by Nâgavarma, are forgeries<sup>1</sup>). The same is to be said of verses 313 and 316 that are introductory to them. Here recension H., by adducing v. 316 (the only verse in which it alludes to the six Shatpadis) after its ch. 6 in an Appendix, clearly proves that they did not belong to the original text; and the indisputable text of H. (chapters 1-5), on this account, must have preceded those of the other recensions that adduce the spurious verses in the course of their texts. The whole recension of H. (chapters 1-6 and Appendix) appears to have been formed about 1300 A. D.<sup>2</sup>) All that is contained in the Appendix of H., which comprises 27 miscellaneous verses (p. 130) but is not counted as a chapter, is not genuine; and H. fitly concludes its sixth or last chapter with v. 347 of the present text. In course of time a number of the said miscellaneous verses (and various others besides) were introduced into the text of other recensions, *e. g.* 14 of them that chiefly bear a superstitious character, into the first chapter of M. (p. 12, note 1; p. 130). It appears that no superstitious matter occurred in Nâgavarma's own composition, though three verses about the *śubha* and *aśubha* of the syllable-feet appear in the sixth chapter of H.<sup>3</sup>); for obviously on account of their having never belonged to the established text, the first of them occurs with some alterations, as M. i., 41; and the other two are identical with M. i., 40, 44 (our v. 36)<sup>4</sup>). So the 6th chapter of H. too, as it stands, is at least partly of a questionable character.

It is very remarkable that of the rules on Alliterations (42, 43, 50-55, 57, 59-61, 63 and 64) that are so essential to Canarese, verse 42 is found only in Sa., and v. 43 in the spurious supplement of H. and

1) It is strange that only three of the later Shatpadi instances (328, 335, 337) observe the rule (313-315) that each third line has a long syllable at its end, the others presenting at that place a short syllable that is to be looked upon as long; in these and in these alone the rule about the end of a Hemistich (27) seems to have been put into practice. 2) This was about the time when the later Shatpadis came into general use.

3) They are followed by two other verses (our 286=M. i., 76, and our 230=M. i., 69) that cannot be genuine; and then comes v. 347.

4) Regarding the state of M.'s first chapter further compare *e. g.* p. 24, note 3.



in B., M., Rc., whereas the other rules are only in the recensions of B. and Rc.; from which circumstance it follows first that Rc. is comparatively late, and secondly that Nâgavarma did not include the subject of alliterations in his prosody, although he always made use of the simple, here and there of the co-ordinate ones (cf. p. 21, note 2). It is worthy of notice that the Lalitapada (v. 183) which presents the final alliteration, is repeated in the supplement of H. (v. 11), and there bears the heading "Caudanalakshana" (Ra. Caudalakshana), as if it were a Catushpada (čau=čatush).

The recension of B. and that of the fragment Sa. are most probably not yet one hundred years old as there occurs in it a quotation from the Canarese Jaimini Bhârata (p. 125, note 1) which work belongs to about A. D. 1760. They have apparently used the Kavijihvâbandhana (on poetical composition, etc.)<sup>1)</sup>, Rc.<sup>2)</sup> and M.<sup>3)</sup>

The verses (37, 38) on the Refrain (B., Sa.) and the Verse-lines (B., M.) are certainly spurious<sup>4)</sup>. The genuineness of a few other verses

1) See 34. p. 12. 42. p. 16. 65. 2) See 50-57. 59-61. 63. 64. 3) See e. g. vs. 16-21. Vs. 286 and 316 the Kavijihvâbandhana seems to have taken from one of the recensions. A remarkable instance with regard to the carefulness bestowed on recension H. is evinced by v. 29 being repeated in its supplement with a slight difference at its beginning, viz. ನಿಯತಂ instead of ನಯದಿಂ; ನಿಯತಂ is the reading of M. (i., 63). The insignificant scholarship displayed in the recension of B. appears, for instance, from its verses regarding the formation of the Kanda. Everybody who takes the trouble of scanning Canarese Kanda verses, will find that the 6th foot of each Hemistich is to be either an Amphibrachys (— —) or a Proceleusmaticus (— — —). But the said recension whilst in no less than three verses (283, 287 and another not contained in the text) allowing the use of the Amphibrachys for the 6th place, does not even allude to the essential rule that a Proceleusmaticus may be its substitute. It is true, even Nâgavarma himself seems to have omitted to introduce this special rule, as v. 288 which contains it, cannot be genuine; for it occurs in the supplement of H., from which it has been transferred to the first chapter of M. (and Sb.; see p. 24, note 2, and corrections), and at the same time contains a form of the Na gaṇa that is foreign to Nâgavarma, and is probably a Tēlugu Indra (=N) gaṇa. Under the impression that Nâgavarma could not have overlooked the rule regarding the Proceleusmaticus, the editor has tried, as No. 258 shows, to find it in v. 283, translating its conclusion as follows: "śaṣipura (— — —, i. e. makharipu), not being at 6 (vishayâdri, i. e. if śaṣipura does not occur at 6), let purâri (— —) be (there)." Against this translation (adri=meru), however, three objections must be raised, viz.: 1) that śaṣipura (čandrapura) is an obscure word scarcely fit for expressing a name of Siva; 2) that Nâgavarma would have avoided the license of later writers to use the mutilated form of the Nominative (śaṣipura instead of śaṣipuram); and 3) that śaṣipuravishayâdri has a different meaning in v. 287, though there some MSS. read śaṣipurabânâdri. The reading of the verse ought to have been somewhat different (and it may have been so) to allow the editor's exposition. So the translation of the sentence as it stands is: "at śaṣi, pura, vishaya and adri (i. e. the odd places) not being (i. e. let it not be! But at the even places) let purâri be!" 4) Nâgavarma never uses čaraṇa; verses 318-320, 324, 327, 331, 335, wherein the word occurs, do not belong to the original.



becomes slightly questionable on account of some grammatical irregularities<sup>1)</sup>. A peculiarity is that the Ragalës (254 seq.) appear to be misplaced in the work; for, being not bound (at least for several centuries) to only five Mora-feet, they, as regards their form, ought to have followed the Aryës; their feet fall under the rules of the later Canarese Shaṭpadis. As to the Ragalës only v. 254 is original, and it says very little, the words "included within certain feet" in No. 243 being an editorial addition; after it in M. there is the dry remark: "one has to look for them" (in other works?). Concerning both the Ragalës and the later Shaṭpadis the authors of the rules have neglected to point out the number of feet as well as their different forms; and again none of them has called attention to the circumstance that no true Canarese foot is to begin with an Iambus. The editor, therefore, has supplied the necessary remarks in this respect.

According to verse 22 Nâgavarma took Piṅgala (Piṅgala) as his guide in composing his work, calling it Chandombudhi (23). This statement by itself leaves it somewhat doubtful whether he meant only the Samskr̥ita Piṅgala, or also the so-called Prâkṛita Piṅgala; but he more than probably, to some extent, meant both. It will prove advisable first to show his general plan as stated in his own words. He says there are "three and a half languages (bhâshâ), viz. Samskr̥ita, Prâkṛita, Apabhramṣa, and Paiśâçika," (probably calling the last one "half a language" as being spoken only by barbarous tribes); "the bhâshâ-jâtis," he proceeds, "that are born of them, are those of all the 56 countries<sup>2)</sup>, e.g. (the countries called) Draviḍa (i.e. Tamiḷa)<sup>3)</sup>, Andhra, and Karnâṭaka. There (i.e. in them, the 56 jâti languages) are the three kinds of Vṛittas, called sama, ardhasama and vishama; there (i.e. in them) are the 26 Chandas', called Uktë, etc." If we follow H., the oldest of our recensions, Nâgavarma goes on to say (p. 23, note 2; v. 68): "Apart from them (the twenty-six Chandas' and their Vṛittas) are the Jâtis (also common to all the countries), to which e.g. the Mâlâvṛittas, Daṇḍaka<sup>4)</sup>, Ragalë, and mâtrâgananiyama Skandhaka (Kanda) belong<sup>5)</sup>. Apart from

1) For instance, in v. 164 occurs ನೆಸಳದ instead of ನೆಸಳ; in v. 203 ನೆಸಳ is scanned ು-ೃ instead of ುೃೃ, see p. 96 ನೆಸಳೃ = ುೃ-; v. 227 has ಅಪುಪಿ instead of ಅಪುಪಿೃ.

2) Shaṭpañcâśat sarva vishaya; for shaṭpañcâśat, in later works, generally çappanna is substituted.

3) Draviḍa (Drâviḍa), in South India, only means Tamiḷ; and all other meanings given by Northern writers and their followers to the word are highly perplexing to a Southerner.

4) These two classes are samavṛittas.

5) Ragalë (Raghaṭë) occurs in Têlugu as Ragaḍa; a Têlugu Daṇḍaka seems to belong to the Mora metres; the Kanda bears the same appellation in that language.



them (the Chandas' and Vṛittas? or the general Jâtis?) again are all those which are born of the languages of Karnâṭaka, Andhra, Drâviḍa, Varâṭa, Lâṭa, Mâlava, Gauḷa, Gurjara, Kaṭiṅga, Aṅga, Vaṅga, Keraḷa, Bâhlika, Magadha, Ceri, Vâçâla, Pañçâla, Veṅgi (different from Andhra!), Tâḷava (Taulavâ?) and other countries; and they form the (particular) Jâtis of the languages of all the countries (sarvavishayabhâshâjâti), and (for Karnâṭaka) are the following: Madanavati, Akkara, Caupadi, Gîtikê, Elê, Tivadi, Utsâha, Shaṭpadi (*i. e.* Sarashaṭpadi), Akkarikê, and Chandovatamsa."<sup>1)</sup> After this the author states (v. 69, 70): "For each kind (jâti)<sup>2)</sup>, in a two-fold way, from Uktê to Utkṛiti, I will give (thee) instruction. In the two languages thus mentioned<sup>3)</sup> (by me) I will hence let thee know concerning (what is common to) the languages etc. of all the countries (sarvavishayabhâshâdi)." Further, after the Ragalês, in verse 281 he says: "Thus, in this order, in all ways, I have informed thee concerning (what is common to) the languages etc. of all the countries; henceforth learn (also) the mode (anda) of the Kanda!" Then, after the Kanda and the other (Sanskrit) Mora-feet metres, he begins with the prose-heading: "I will (now) state the (particular) Jâti of the Karnâṭaka country"; and proceeds in verse 296: "I have let (thee) know in full (what is common to) the languages etc. of all the countries; I will (now) relate the mode (anda) of the Karnâṭaka language."

The above statement appears to say that in the Samskrîta, Prâkrîta, Apabhramṣa and Paiṣâçika as well as in all the 56 Jâti languages (*i. e.* daughter-languages) there occur the three chief kinds of Vṛittas; and, as a different class, the Mâlâvṛittas, the Daṇḍaka (Vṛittas), the (mâtrâgaṇa) Ragalês and the mâtrâgaṇa Kanda, which are Jâtis (that are based on the prosody of the mother-languages, and occur also in all the languages). Different from these two classes are the (particular) Jâtis that have (independently) arisen in the languages of all the countries (and may to some extent occur in them).

So the division of all metres into the two classes: Vṛitta and Jâti,

1) An Ela metre, according to C. P. Brown's Dictionary a carol or catch, is also in Têlugu; Têlugu possesses also Akkara and Utsâha.

2) Here Jâti as in bhâshâjâti, must denote "kind", and be the same as "anda".

3) The "two-fold way" and the "two languages" seem to be identical; Samskrîta for the classical language, and Prâkrîta (in a general sense of the word) for all the languages, which, according to former Hindu notions, have arisen from Samskrîta. Nâgavarma appears to say that verses 72-295 of the text (so far as they are his) belong partly to the Samskrîta Pîṅgala, partly to the so-called Prâkrîta Pîṅgala.



that appears in Halâyudha and which had existed even for some time before him, occurs in Nāgavarma; although it is not exactly based on the difference between metres that are formed of syllable-feet and metres that are formed of Moras and Mora-feet (as is the case with Halâyudha, etc.)<sup>1)</sup>, for also the Mâlāvṛittas and Daṇḍaka vṛittas are counted with the Jâtis. In the secondary prose-paragraph of the text under No. 55 (that with slight differences occurs in MSS. B., D., and Rc.) the term "jâti" can only denote "kind" in a general sense<sup>2)</sup>.

Comparing the present text of Nāgavarma's work (including the 8 metres peculiar to Rb.: 144, 145, 146, 162, 169, 187, 192, 197) with the Samskr̥ita Chandas of Piṅgala as it lies before us in the 8th volume of Dr. Weber's excellent "Indische Studien," it appears that Nāgavarma's introductory verses 24, 26, 27 and 34 occur, with some modifications, in the first chapter of Piṅgala; instead of the six or seven cases in which according to P. a syllable may be long, N. with certain later writers (*e.g.* Kedārabhaṭṭa, W. 215), takes only five such cases for granted. P.'s general arrangement (with which that of Kedārabhaṭṭa agrees) has been quite inverted by N., P. beginning the profane metres (laukika çhandas) with the Gaṇaçhandas, and N. with the Aksharaçhandas; N. therefore brings in the Caesura (v. 39) just before the Aksharaçhandas, as vs. 40-66 do not belong to the original recension. Further, P. introduces only 21 species of Samavṛittas, but N. 26. P. adduces for his species from gâyatṛi to utkr̥iti only 87 instances; N. for the very same no less than 136, and including the instances for Uktē-Supratishṭhē, altogether as many as 156.

The following table showing the numerical difference regarding the Samavṛittas of P. and N. may be acceptable<sup>3)</sup>:—

Species.	Number of instances that occur		
	in P.	in N.	in both P. and N.
gâyatṛi	1	8	1 (96)
ushṇiḥ	1	11	none
anushṭubh	3	6	3 (111, 112, 113)
bṛihatī	3	9	2 (118, 122)
pañkti	6	6	4 (126, 127, 128, 131)
trishṭubh	12	15	8 (132, 133, 135, 136, 138-140, 142)
jagatī	19	16	11 (147-152, 158-162)

1) Cf. ps. 22, 23; Weber ps. 288, 289. 2) After Tālavṛitta D. has still a Dindēma vṛitta, called Dīṇḍima vṛ. by Rc., and Mattebhā (!) by B. 3) The garva, harivara (p. 26), ratānta (p. 27) of H., and the maṅgalikē (p. 48) of Rb. are not included.



Species.	Number of instances that occur		
	in P.	in N.	in both P. and N.
atijagati	6	8	3 (163, 169, 170)
śakvari	6	5	3 (171, 172, 174)
atiśakvari	4	6	2 (177, 178)
asṭi	3	5	n o n e
atyasṭi	7	7	5 (188-191, 193)
dhṛiti	3	4	2 (194, 195)
atidhṛiti	2	4	2 (199, 200)
kṛiti	2	4	n o n e
prakṛiti	2	4	2 (206, 207)
ākṛiti	1	4	1 (211)
vikṛiti	2	3	1 (215)
sankṛiti	1	4	1 (218)
abhikṛiti	1	3	1 (221)
utkṛiti	2	4	2 (224, 225)
	87	136	54

Thus N.'s present edition has only 54 Samavṛittas in common with P. Of these 10 bear totally different names in P.'s work<sup>1</sup>; the names of 7 again differ to some extent<sup>2</sup>). A whole class of Samavṛittas, the Mālâvṛittas, do not occur in P.<sup>3</sup>)

Thirty-one of the Samavṛittas that are peculiar to P., are the following:—

1. Kumâralalitâ,	— — —   — — —   — .
2. Hamsaruta,	— — —   — — —   — .
3. Mayûrasârîṇî,	— — —   — — —   — — —   — .
4. Upasthitâ,	— — —   — — —   — — —   — .
5. Ekarûpa,	— — —   — — —   — — —   — .
6. Vâtormî,	— — —   — — —   — — —   — .
7. Vṛintâ,	— — —   — — —   — — —   — .
8. Syeṇî,	— — —   — — —   — — —   — .
9. Cançalâkshikâ,	— — —   — — —   — — —   — .
10. Tata,	— — —   — — —   — — —   — .
11. Kântotpīḍâ,	— — —   — — —   — — —   — .
12. Navamâlinî,	— — —   — — —   — — —   — .
13. Varatanu,	— — —   — — —   — — —   — .
14. Jaladharamâlâ,	— — —   — — —   — — —   — .
15. Gaurî,	— — —   — — —   — — —   — .
16. Lalanâ,	— — —   — — —   — — —   — .

1) I state the verses, adding P.'s names: 127, rukmavati; 131, śuddhavarîj; 142, kuḍmaladantî; 169, kanakaprabhâ; 174, varasundarî; 193, avitatha (kokilaka); 194, vibudhapriyâ; 195, kusumitalatâvellitâ; 199, vismitâ; 206, dhṛitaśrî (śaiśvadanâ). 2) 113, 147, 158, 160, 191, 211, 225. 3) The term of mālâvṛitta does not occur in the St. Petersburg Lexicon.



17. Praharshañi,	— — —   u u u   u — u   — u —   — .
18. Gauri,	u u u   u u u   u u u   u u —   — .
19. Kuṭilagati,	u u u   u u u   — — u   — — u   — .
20. Asambâdhâ,	— — —   — — u   u u u   u u —   — — .
21. Aparâjitâ,	u u u   u u u   — u —   u u —   u — .
22. Kuṭila,	— — —   — u u   u u u   u — —   — — .
23. Rishabhagajavilasita,	— u u   — u —   u u u   u u u   u u u   — .
24. Sailaśikhâ,	— u u   — u —   u u u   — u u   — u u   — .
25. Varayuvati,	— u u   — u —   u — —   u u u   u u u   — .
26. Vamśapatrapatita,	— u u   — u —   u u u   — u u   u u u   u — .
27. Atiśâyini,	u u —   u u —   u — u   — u u   u — u   — — .
28. Vanamâlâ,	u u u   u u u   — u —   — u —   — u —   — u — .
29. Suvadana,	— — —   — u —   — u u   u u u   u — —   — u u   u — .
30. Vṛitta,	— u —   u — u   — u —   u — u   — u —   u — u   u — .
31. Aśvalalita,	u u u   u — u   — u u   u — u   — u u   u — u   — u u   u — .

Regarding the Pauses (yati) in N. it will be readily observed that those of vs. 126, 131-133, 136, 139, 147, 149-151, 158, 159, 206 and 211 do not agree with those pointed out for them by P. Several times the recensions of N. differ from each other with regard to the place of the Caesura (vs. 132-134, 153, 164, 171, 174, 175, 178, 179, 189, 198, 202, 214). Besides yati, N. has usir (breath), virati, virâma, viśrama, viśramaṇa, viśrânta, viśrâma. Where the Caesura is not indicated by him, he, like P., appears to mean that it is at the end of the line. (In Rb. I have met no reference to Caesura).

Dr. Weber's above-mentioned volume enables us also to compare the Samavṛittas of the present text with those contained in the Sanscrit Prosody, called Vṛittaratnâkara, by Kedârabhaṭṭa who lived before the 13th century, but after Halâyudha, who, as it appears, wrote his commentary on Piṅgala, the Mṛitasanjîvinî, towards the end of the 10th century (W. 184, 193, 206, 417). Sixteen Vṛittas that do not occur in P., but in Nâgavarma, and the Vṛittaratnâkara though partly bearing different names, are the following:—

- |  |   |
|--|---|
| 1. Viçitra (95, also in H.), Kedâra's Somarâjî               | 10. Śrî (146, only in Rb.)                                |
| 2. Kumuda (97, also in H.), K.'s Ramañi                      | 11. Nirupama (153, not in H., but M.), K.'s Priyamvadâ    |
| 3. Mukula (98, also in H.)                                   | 12. Lalitapada (155, also in H.), K.'s Abhinavatâmarasa   |
| 4. Madhumati (Sulabha in M., 108; not in H., but M. and Rb.) | 13. Candrikë (156, not in H., but M.), K.'s Candravartman |
| 5. Bhadraka (120, also in H.), K.'s Bhadrîkâ                 | 14. Sukesara (Suraṅgakesara, 181, also in H.)             |
| 6. Mañiraṅga (130, also in H.), K.'s Mañirâga                | 15. Jagadvandita (184, also in H.), K.'s Khagati          |
| 7. Candrikë (137, also in H.), K.'s Bhadrîkâ                 | 16. Pañcaçâmara (187, only in Rb.)                        |
| 8. Mânîkya (141, not in H., but M.), K.'s Caikarûpa          |   |
| 9. Sumukhi (144, only in Rb.)                                |   |



From this list it seems to become certain that there is a very close connection between the Vṛittaratnâkara and the recension Rb.; see Nos. 4, 9, 10, 16; cf. verse 169; but three of its instances (145, 192, 197) are neither in Piṅgala nor Kedâra. M. has four forms of its own, Nos. 4, 8, 11, 13, that are in K.; but the names do not agree at all, except in some measure in No. 13; but cf. p. 54, No. 181. Recension H., in company with the others, shows nine forms of K., Nos. 1, 2, 3, 5, 6, 7, 12, 14, 15; but only four of them (3, 5, 6, 14) bear the same appellations.

About further differences in names and form it is to be remarked that there occurs a Hamsamâlë (110) for Ushṇik also in K., but its form is somewhat at variance (— — — | — — — | —); Mandânîla (127) is Piṅgala's Rukmavatî, K.'s Campakamâlâ; Sândrapada (only in M., 142) is P.'s Kuḍmaladantî, K.'s Sândrapada, etc.; the Drutapada (154) has a somewhat different shape with K. (— — — | — — — | — — — | — — —); Mañjubhâshiṇi (-bhûshiṇi, 169) is P.'s Kanakaprabhâ, K.'s Mañjubhâshiṇî; Vanamayûra (174) is P.'s Varasundarî, K.'s Induvadana; Kanakâbjaniya (193) or Narkuṭaka (only in M., No. 181) is P.'s Avitatha or Kokilaka, K.'s Narkuṭaka; and Meghavisphûrjita (199) is P.'s Vismitâ, K.'s Meghavisphûrjita. How are such differences to be accounted for, side by side with the coincidences? Two remarkable circumstances, in this respect, are still to be taken notice of; the first is that K.'s Campakamâlë is N.'s Mandânîla (127), whereas in Canarese the so common Campakamâlë (206, 230) is called by P. the Dhṛitaśrî (by others Pañcakâvalî, etc.), and is not in K.; the second is that another Vṛitta celebrated in Canarese, the Mahâsragdharë (210, 230)<sup>1)</sup>, is neither in P., nor in K. (although it is in recension Rb.). The Southerners seem to have worked with some independence.

The Drutapada of Nâgavarma (154) which, as has been remarked, is somewhat different from that of Kedâra, is indentical with the Drutapada of Varâhamihira (who lived from 505-587 A.D.)<sup>2)</sup>; and further, N.'s Lalitapada (155) which is called Abhinavatâmarasa with K., bears the same name in Varâhamihira's Bṛihatsamhitâ. But then N.'s Candrikë (137) which is K.'s Bhadrîkâ, is called Prasabha by Varâhamihira.

<sup>1)</sup> There is no Mahâsragdharâ in the St. Petersburg Sanscrit Lexicon. The Mahâsragdharâ has been employed in the Canarese çandraprabha, e. g. vi., 66, a Jaina composition of 1189 A. D.; and it is not an invention of Nâgavarma, as he e. g. in his Kâvyâvalokana (v., 84) cites a verse composed in it. The beginning of that verse is cited also in Sabdamāṇidarpana (Mangalore edition) p. 377 (ಅರವೀಡು etc.). Also the Abhinava Pampa Rāmāyaṇa has the Mahâsragdharâ.

<sup>2)</sup> J. R. A. S., N. S., ii., 1, p. 407.



Continuing the comparison between the *Samskr̥ita* *Piṅgala* and *Nâgavarma*, it is found that of the *Ardhasama vṛttas* in P. none occurs in N., and that of the *Vishama vṛttas* in N. the *Tripadonnati* is not in P.

P.'s work is composed in short prose-sentences, the bulk of that of N. in verse. Where N. teaches the formation of a metre, he gives the verse the form of the metre in question. This peculiarity occurs also in the *Vṛttaratnâkara* (W. 207), in the commentary on *Varâhamihira's* *Bṛihatsamhitâ* by *Bhaṭṭotpala* who belongs to the 10th century<sup>1)</sup>, and in the *Srutabodha* by a *Kâlidâsa*<sup>2)</sup>. N. employs, as has been stated above, various Alliterations, a circumstance that perhaps may be significant regarding his age, as the use of Alliterations has been considered to be a characteristic of later (Sanskrit) works<sup>3)</sup>; all the Canarese works which N. quotes in one of his treatises, the *Kâvyâvalokana*, however, show at least the simple Alliterations; and the culture of Alliterations first for distinctly marking out the verse-lines and then also for giving pleasure to the ear, originally may have taken place in a conspicuous manner in the South. Of the licence of writers on Prosody later than *Piṅgala*, e. g. of *Prâkṛita Piṅgala*, *Kedârabhaṭṭa*, and *Dâmodara* (the source of whose work, called *Vânîbhûshana*, is the *Prâkṛita Piṅgala*, and a certain copy in MS. of whose work dates either from 1633 or 1555 A. D.)<sup>4)</sup>, in allowing a short consonant to remain short before a double consonant the second part of which is a *Repha* (W. 224 seq.), nothing is found in *Nâgavarma's* original<sup>5)</sup>.

*Nâgavarma*, like *Piṅgala*, uses the syllables *ma*, *ya*, *ra*, *sa*, *ta*, *ja*, *bha*, *na* for the eight syllable-feet; but he goes further, giving each syllable-foot a peculiar name. In the present text the *Molossus* (— — —) is the earth (*ūrvi*, *kshoni*, *kshmē*, *dharani*, *dharē*, *dhâtri*, *bhû*, *bhûmi*); the *Bacchicus* (— — —) water (*ambu*, *kuṣa*, *jala*, *toya*, *payas*, *salila*); the *Amphimacrus* (— — —) fire (*agni*, *anala*, *kṛishânu*, *jâtaveda*, *jâtavedas*,

1) St. Petersburg Lexicon; J. R. A. S., N. S., ii., 1, 410. Weber 203, 205, 207. 2) Weber 166, 216; Colebrooke, p. 392. 3) Weber 201, 391. 4) The St. Petersburg Lexicon, s. v. *Râghavadeva*, states that *Râghavadeva* was the father of *Dâmodara* and the grandfather of *Sârṅgadhara*. Is this *Damodara* the author of the *Vânîbhûshana*? *Sârṅgadhara* lived 1363 A. D.; Ind. Ant. i., 250, note. 5) The licence is met also in Têlugu; see the instances in Mr. Brown's grammar. The rules regarding Canarese sithilas, i. e. fleeting consonants, the observation of which appears in N.'s verses, are of a quite different character; see *Sabdamaṇidarpana*, rule 36 seq. This grammar, however, in rules 59, 60, acknowledges that in prosody some make use of the mentioned objectionable licence regarding the *Repha*; and with Canarese writers of the latest period it is not uncommon; in the period just preceding it the *Repha* was very often elided, e. g. *prabhu* became *pabu*; *prauḍha*, *pauḍa*. A curious word is *pavâḍa* with the *Lingâitas* (also in Têlugu), denoting a wonderful act done by a *Jaṅgama* to convince others of the truth of his tenets; it probably is *pravârâḍ* (*pravârâj*).



jvalana, jvâlë, teja, pâdapâšana, pâvaka, marudishta, mâruteshta, vahni, vaišvânara, šikhi, hutavaha, hutâšana); the *Anapaestus* (— — —) wind (anila, pavana, pavamâna, marut, maruta, mâruta, vâta, vâyu, švasana, samîraṇa); the *Antibacchicus* (— — —) the sky (ambara, âkâša, gagana, viyat, vyoma); the *Amphibrachys* (— — —) the sun (ambujamitra, arka, âditya, ina, kumudâri, kharakara, dinapa, dinâdhipa, divâkara, bhânu, bhâskara, ravi, saroruhamitra, sûrya); the *Dactylus* (— — —) the moon (abjâri, indu, kokanadavairi, çandra, vârijaripu, vidhu, šaši, šitakara, sarojaripu, soma, himakṛit); and the *Tribrachys* (— — —) heaven, a deity and Indra (aditijapura, animisha, amara, indra, indranilaya, indrapura, kuliša, kulišadhara, tridaša, diva, divija, divijapura, deva, devâdhipapura, nagahara, nâka, pura, šatamakha, sura, surapa, surapura, svarga). Regarding the term of *Gaṇa* that in the *Samskr̥ita Piṅgala* is restricted to the five Mora-feet, it is to be said that Nâgavarma, with *Halâyudha* (W. 335, 414, 415), uses it also for the syllable-feet; and, with the *Prâkṛita Piṅgala* (W. 291), also for all possible Mora-feet.

Besides N., like P., denotes long syllables by the syllable ga, or by the terms guru, çetojâta, dîrgha, the Canarese binpu, vakra, and the Canarese kōṅku; and short syllables by the syllable la, or by the terms laghu and the Canarese say (sayka, sayta, saytu, saypa).<sup>1)</sup> But he calls long syllables also by the names of Rudra (aṅgajanmântaka, indudhara, îša, îšana, îšvara, kapardi, kâmapradhvamsi, kâmahara, kâmântaka, çandradhara, triyambaka, deva, nîlakanṭha, puramathana, bhava, bhûtagaṇeša, mada-nahara, mârahara, rudra, šarva, somešvara, hara, himâmšušekhara); and short ones by the names of Viṣṇu (daityâri, murântaka, vaikunṭha, hari).

N. using a crooked perpendicular line (kōṅku gērë, vakra) as the sign for a long syllable, and a straight perpendicular line (saytu gērë) as that for a short one, is a circumstance previously met with in the *Prâkṛita Piṅgala* and *Vṛittaratnâkara* (W. 215, 427).

N. agrees with P. in employing certain words to express numerical values; but a list of those used in our text (not excluding the spurious verses) will show a considerable difference<sup>2)</sup>:—

1) Nija (=short) in vs. 42, 43 is spurious.

2) It will not be without interest to compare the list of Nijaguna yogi's *Vivekaçintâmaṇi*, under the heading of gaṇitasajñë: 1. rûpa (P.), bhûmi, çandra. 2. yugma, yugaḷa, yuga, bâhu, pâda, paksha, nayana. 3. haranayana, agni, pura, vararatna. 4. kashâya, veda (P.), varṇa, âśrama, samudra (P.). 5. haravaktra, vrata, indriya (P.), bâṇa, vishaya, pâṇḍava, bhûta (P.). 6. ṛitu (P.), rasa (P.), skandha, mukha, vedâṅga, karma, varṇa, daršana, artha. 7. muni, giri, râjyâṅga, turaga, dhâtu, sabhâṅga, svara (P.), sâgara. 8. vasu (P.), diggaja, mada, karma. 9. randhra, nidhi, rasa, graha, ratha, bhakti. 0. bindu, sūnya, nâsti, anusvâra, gagana, pūrṇa. Herewith concludes the list.



1.	2.	4.	5.	6.
khaçara	kara	ambudhi (P.'s samudra)	kâmbâṇa	ṛitu (P.)
garuḍa		ambunidhi	kâmâstra	kara
pannagarâja	3.	jalanidhi	bâṇa	khara
bhujaga	pura	yuga	bhûta (P.)	rasa (P.)
mṛigadhara	vahni	vârdhi	vishaya	
śaśi	śikhibraja	śaradhi		
sura				
7.		8.		9.
agendra	muni (P.'s ṛishi)	âśâgaja	diś <sup>1</sup> )	nidhi
adri	yati(?)	kari	diśâkari	randhra
kulagiri	śaila	gaja	diśâgaja	0.
giri	hayatati	gajavraja	diśē	ambara
turagavrâta	hayanikara	gajavrâta	nâga	
dineśahaya	hayavrâta	danti	madagaja	11.
naga		dikkari	vasu (P.)	rudra (P.)
		digdanti	hari	hara <sup>2</sup> )
	12.		14.	16.
	arka (P.'s âditya)	padminîmitra	manu	dharanîśvara
	dinakara	bhânu		mahîśvara
	dinanâtha	bhâskara	15.	râja
	dinapa	mârtanḍa		
	dineśa	ravi	paksha	20.
	divasakara	vidyâdhara		râvanakara
	divasâdhipa			

Nâgavarma has the old significations for a verse-quarter: pada, pâda (with Piṅgala: pâda, iv., 10), in Canarese adi. Carana and anghri, that are used by Kedâra to denote the same (W. 328), occur only in spurious verses. A Mora is called mâtṛē by N.<sup>3</sup>); the name "kalē" used by Kedâra (W. 309), is not used by him.

It has been stated above as a peculiarity of N. that he gives names to the eight syllable-feet (aksharagaṇa); again differing from P. he calls the five Mora-feet (mâtrâgaṇa): giriśam, dhûrjaṭi, śarvam, purâri, makharipu<sup>4</sup>), these forms of Siva's names expressing at the same time the forms of the feet. (The foot na=○○○○, in v. 288, is not genuine).

1) In Piṅgala it denotes 10.

2) Bhaṭṭotpala has also Madanahara, W. 205.

3) The mentioning of mâtṛēs in the spurious verse 53 (Re., B.) is inopportune. 4) Purâri does not occur in Halâyudha's Abhidhânaratnamâlâ, which Nâgavarma used for composing a Nighaṇṭu; but it occurs in the Trikaṇḍaśeṣa, a supplement to the Amarakosha, by Purushotama; makharipu is not with Halâyudha, and does not occur in the St. Petersburg Lexicon.



Such are the comparisons that chiefly suggest themselves with regard to the Samskr̥ita Piṅgala and Nâgavarma. It would be interesting to minutely compare also the so-called Prâkr̥ita Piṅgala, as some of the peculiarities of N. may possibly be found in it; but the editor is unable to adduce more than a few points. Dr. Weber<sup>1)</sup> says that the Prâkr̥ita Piṅgala is a much later work than the Samskr̥ita P., and that its sūtras are composed in verse, and contain a great number of new *termini technici*. In it, as in Nâgavarma, the term “gaṇa” has a more general meaning; the Amphibrachys (◡—◡) is called ja and payodhara, a term that however is not in N.; and the âryâgîti bears the name of skandhaka, a circumstance that is met with also in N., his Kanda (a tadbhava of skandhaka) being the âryâgîti<sup>2)</sup>. Mr. Colebrooke, in his article on Sanscrit and Pracrit Poetry (p. 412 seq.), remarks that besides the Jâti metres that are noticed in treatises on Sanscrit prosody, other kinds belonging to the class of metres regulated by quantity are specified by writers on Pracrit prosody. As instances of such metres he mentions the Dohâ, Gâhâ (gâthâ), Mahârâshṭra, Rola, Shaṭpadika, and others; but though as to names the Duvayi (295)<sup>3)</sup>, Gâdē (253) and Shaṭpadi of the present text may be compared, none of them appears to coincide as to form with any instances in Nâgavarma.

Nâgavarma knows only one kind of true Canarese metres: the devâkshara-feet metres<sup>4)</sup>, as he classes the Raghaṭē (Ragaḷē) with the Jâtis that are common to all the countries. He adduces two Samavṛittas (308, 309) among them, but theoretically their feet belong to the Canarese Mora-class. The Ragaḷēs (a sort of Dvipada) are built on exactly the same principle as the later Shaṭpadis (318 seq.), that

1) Ps. 202, 203, 291, 295, 304. 2) As the skandhaka (or skandha, for the Canarese tadbhava is kanda) that is very common with Nâgavarma, is borrowed from the Prâkr̥ita Piṅgala (W. 295) and was known to Varâhamihira (505-587 A. D., W. 294, 304), the beginning of the composition of the Prâkr̥ita Piṅgala may have taken place in the 5th century. It is necessary to note this with regard to the Canarese works preceding Nâgavarma's, as also in them the kanda is frequently used, as one learns from the quotations in N. About the use of the âryâ-metre at a certain period (with Aryabhaṭṭa, who was born 476 A. D., Varâhamihira, etc.) see W. 209. 3) Regarding the Duvayi's scheme as represented by verse 295, it has been omitted to adduce it in the text; it is as follows: ◡◡◡◡◡◡\*◡◡◡◡ | — — | ◡◡ — | ◡◡ — | ◡ — ◡ | — || ◡◡◡◡ — \*◡◡◡◡ | ◡◡ — | ◡ — ◡ | — — | ◡ — ◡ | —. It would appear as if the foot preceding the long syllable in the end, were to be the purârî, a circumstance that would affect also the form of the scheme under v. 293. 4) This name is founded on v. 340 where N. says he has told the employment of the devâksharas.



nowadays are the commonest metres, but were unknown to N.; they contain a certain number of Moras, from three to five, in a certain number of feet that bear no particular name and may vary in form. The devâ-kshara-feet metres (296 seq.), however, are based on feet that, like the Samskr̥ita Mora-feet with N., have names which show the forms of the feet to be used, and form three classes. Regarding the employment of these feet to some degree a striking uncertainty exists, as the number of Moras, whether for the verse-lines or the whole verses, is not mentioned (cf. p. 97, note)<sup>1)</sup>. To throw some light on the state of lexicography in South India at Nâgavarma's time<sup>2)</sup> the three classes with their respective name-feet are quoted alphabetically—

*I. Class:* aja, jalasambhava, padmabhava, bisaruhajanma, bisaruhodbhava, brahma, vanajasambhava, sarasijabhava.

*II. Class:* adhokshaja, upendra, jalaruhodara, pōḍē alara, madanapitri, mandaradhara, vanaruhodara, vishṇu, sarajijodara, hari.

*III. Class:* iṣvara, kandarparipu, kāmāntaka, kāmāri, bhujagapaksha, madanahara, rudra, śaṅkara, hara.

The name-feet are of:—

*the first class:* ajanē, dhātri, nāki, bōmmam, brahmā, surapam;

*the second class:* kamsāri, govindam, narakāri, nākigam, parahitam, muraripu, murahara, śrīpati, brīdayeśam.

*the third class:* kandarpāri, kāmāri, kāmāntakam, gaṅgādhīśam, girijākāntam, giri-jānātham, cāndramauli, trijagadguru, nīlakaṇṭham, puramathanam, pramathādhīpam, bhujagadhāri, bhūtāgrāṇi, madanadhvamsi, madanaripu, vṛishabhalakshyam, śūladharam.

There remains still a word to be said about Chapter 6, containing the six Pratyayas. Nâgavarma introduces them with the words “hence I will nicely explain to thee, as well as I can, the six pratyayas.” As the aphoristical text is rather corrupt, various different readings have been adduced. Recension M. (K.) introduces the pratyayas with the following śloka: prastâro nashtamuddishtameka-dvy-âdi-la-ga-kriyâ | saṅkhyānamadhva-yogaś ča shat-pratyayamiti smṛitaḥ ||. It can scarcely be doubted that this verse has been taken from Kēdāra, the only difference between this verse and one in K. being that K.'s verse

1) Regarding the Madanavati, however, the number of Moras of which is certain enough, a verse is added in H., Ra. and M., stating to an inquirer that in this case there are 22 Moras; the metre of the corrupt verse looks somewhat like the Tripadi: ಗಣನಿಯಮಂಗಳ ✽ ಗಣಿತಮೆ ನಲ್ಲದೆ | ಗಣಿತಮಿಪ್ಪದಿಪ್ಪತ್ತೆರರು ಮಾತ್ರಗಲಕ್ಕುಂ | ಗುಣಯುತೆ ಮದನನವಿಗೊಂದುಂ. ||

2) Cf. the list of proper names for the long and short syllables, above p. xiv.



concludes "pratyayâḥ śaṭ prakîrtitâḥ" (W. 426). See also the remark on H.'s 6th Chapter above in p. v.

The following literal translation of Nâgavarma's traditional Genealogy is offered, as met with in MSS. L., M., Sb., and Sc. that as to age may form the second recension: "The Veṅgi country (said to be now the Northern Circars, but not identical with Andhra, see above p. viii.) was conspicuous as being a surpassing one in the world; and in the seven grâmas that are as if countless in that country, was (*or is*) the charming Veṅgipaḷu (*or* Veṅginagara). Vēṇṇamayya, an equal of Vibhudeva, a clever man, was conspicuous in this world like Ambujabhava, always like a treasure of good qualities. Pēṇṇamayya, a man of pure qualities, was as conspicuous as skilful.... (He, Pēṇṇamayya).... excelled Cupid in beauty, bore the form of Ambusambhava, and was a man of good conduct in the Kaunḍinya gotra. For that vipra of extensive renown, for the dvijanma who was the beloved son of that man, there was a good wife who surpassed the virtuous Arundhatî; her name was Kaunḍikabbē. When to that Kaunḍikabbē and Vēṇṇamayya who was conspicuous as a mine of glory, Dâmamayya was born in Cupid's form, he (Dâmamayya) being praised by the world became conspicuous. His (Dâmamayya's) modest wife abounding in world-famed good qualities, possessing a charming form, in every respect surpassed even Girijâtâ; her name was Kunda kabbē. To Kunda kabbē who was conspicuous in the said manner, and to Dâmamayya who was called a man of blameless qualities, the firstborn son was Vēṇṇamayya, a person of world-praised renown, honoured by the dvijas, one of Manu's road. He (Vēṇṇamayya) was conspicuous as gifted with perfect qualities, being called lord of Sṛîkântâ, a knower of all elegant arts (sakalakalâkovida), an unparalleled person, one of incomparable conduct, versed in the laukika and vaidika śâstras, and a man of many letters (anekâkshara). The wife of Vēṇṇamayya who was called as stated, possessed good qualities, and shone as filled with such a devotion for her husband that she surpassed so to say even Dharanîsutâ; her name was Poḷa (*or* Poti) kaḅbē. To that Poḷakabbē and Vēṇṇamayya who was called a man advanced in science, the firstborn son became Nâgavarma who was gifted with the qualities of the poetry-gem of Vâkṣrîpati."

This our Nâgavarma is further called Kavirâjahamsa in verses 1, 3, 16, (182, 194, 203, 222, hamsa. 292,) 347. The numbers in brackets are to indicate that in those verses there exists some uncertainty as to whom the epithet is applied; and this circumstance leads us to an in-



vestigation into the meaning of the above-mentioned ambiguous terms of Nâki, Nâkiga and Pinâki.<sup>1)</sup>

In page 96, according to H. and Ra., Nâki is a name of Brahmâ<sup>2)</sup>; and Nâkiga one of Vishṇu; but according to recension M. Nâkiga is also identical with Nâgavarma, for it says in its reading of v. 22: "The prosody which Indudhara told to Umë, having been spread about on earth by Piṅgala, Nâkiga (Nâgavarma according to B. and Sa.) uttered the mode he learned from that ĉhandomburâši (i. e. Piṅgala's work) to his own wife<sup>3)</sup>."

In the text of the metres it is said that svâgata (139) is Nâkiga's (B., H., M.); lalitapada (155) is Nâkiga's (B., H.); ačyuta (164) is Nâkiga's (B., H., M.); jagadvandita (184) has been spread about by Nâkiga (B., H., M.); hamsagati (214) is Nâkiga's (B., H., M.); tanvi (218) is Nâkiga's (B., M., Rc.); and the pure Canarese metre piri akkara (302) is of Nâkiga (H., M.). It might be inferred from this that all the said metres had been invented by Nâgavarma; but that would be wrong, as svâgata and tanvi belong to the Samskr̥ita Piṅgala. Nâkiga in these instances, however, cannot be meant for Vishṇu, but only for Nâgavarma<sup>4)</sup>.

His name, therefore, is also directly mentioned in some vṛttas; thus vanaja (121) is of Nâgavarma (B., H., M.); kusumânghripa (173) came from N. (B., H., M.); taraḷa (198) was invented (nirmita) by N. kavîndra (H., M.); and mattebhavikr̥idita (202) is N.'s (H., M.). Not one of these metres is in the Samskr̥ita Piṅgala. Nâgavarma, further, teaches the number of the vṛttas (222); and "he gifted with excellent qualities" (g u ṇ â g r a ṇ i) the raghaṭâprabandha (254).

1) Nâki, a deity, occurs in the Abhidhânaçintâmaṇi of Hemaçandra who died 1172 A. D., and the Bhâgavatapurâṇa (7, 8, 36); but is not in Halâyudha's kosha. Nâkiga is neither in Halâyudha nor in the St. Petersburg Lexicon. According to the Canarese Gaṇâsahasranâma (of about 1300 A. D.) Nâki is an epithet of Śiva (2, 70). With regard to Dr. Burnell's interesting account of the Mṛityulângala Upanishad in Ind. Ant. ii., 266 I remark that l â ṅ g u l i (perhaps another form of l â ṅ g a l i) is a name of Śiva according to the same work (4, 2).

2) This appears further from a Kanda verse supplementary to the Utsâha (v. 339) which occurs in H. and Ra. at the end of ch. 5, and in which Nâki is explained to mean Aja gaṇa: ಮೈದುಮಧುರಮೆನಿಸುವತ್ಯಾ | ಹದಂ ಧರೆಗೆ ನಾಕಿಯೆಂಬಜಗಣದಿಂದಂ || ಪುದಿದಬಲೆ ಕಡೆಗೆ ಸುರು ಚಿ | ಲ್ಲವಿರೆ ಲಕ್ಷಣನಿಯುಕ್ತಮೆನೆ ಪೆಸರ್ವದೆಸುಂ. ||

3) This verse appears in recension H. where it is the first verse of the work, in the following form: "Hear, my dear (wife), I am going to relate to thee that mode which the deva (i. e. śiva) told the devî, and which Piṅgala heard and told the ṛishis."

4) According to the rather arbitrary different readings of B. Nâkiga (and Nâki) occur also in some other metres. Nâkiga must have been a current term at Nâgavarma's time, for it occurs in v. 137 of the nânarthakâṇḍa of his vastukosha; but the verse is unfortunately quite corrupt in our copy.



Nâki occurs as genuine perhaps four times in the vṛttas: upendra-  
vajra (133) is in the manner which Pinâki and Nâki stated (B., H., M.);  
śâlini (140) is Nâki's (H.); bhujaṅgaprayâta (149) is renowned like Nâki  
(B., M.)<sup>1)</sup>; and nirupama (153) is unparalleled like Nâki (M.)<sup>2)</sup>. Nirupama  
is not in the Samskr̥ita P. As Pinâki, *i. e.* Siva, and Nâki here occur as  
different in one and the same sentence, as above Indudhara and Nâkiga  
(Nâgavarma), it becomes probable that Nâki too stands for Nâgavarma.

In the ručira (163) that is in P., it is said that it is well ascertained  
by the way that was told by Pinâki, *i. e.* Siva, to Girijă (B., H.) or Umă  
(M.) Pinâki may perhaps be meant by the Kavirâjahamsa of the  
verses that above, in connection with this term, appear in brackets; the  
metres of the verses, however, are not in the Samskr̥ita P.

Kavîśvara, kavîndra, prabhukavîndra occur in vs. 147, 224,  
252. It is a little dubious who is meant; but from v. 27 as well, which is  
genuine, and states that Nâgavarma kavîndra, the sayyaḍi (*i. e.*  
straight foot), taught the long and short syllables, as from v. 198 according  
to which the taraḷa was invented by Nâgavarma kavîndra, it seems  
to follow that the terms in all the cases refer to Nâgavarma. Sayyaḍi  
occurs again in the indravamśa (151, H., M.), the Canarese form of which  
was made by him.<sup>3)</sup>

Two of such not unfrequent but strange verses that praise the  
author of the very work in which they occur, are seen also in the  
course of N.'s prosody. The reading of the one (246) is quite unsettled;  
the other (249) says: "Possessed of excellent speech, born of the great  
lineage of Satapatrodbhava (*i. e.* Brahmâ), an ornament to the mul-  
titude of clever poets, unlimited in the appearance of good qualities  
(guṇodayoddâma), parallel in understanding to Caturânana and Indra  
(H.; parallel to Caturânana, Indra and Vishṇu, B.) is Nâgavarma,  
unparalleled". A translation of the last verse of the work (347) is: "May  
this land that irradiates the sky and (its) margin, and the king (bhûmipa)  
be happily united for ever! May the land thrive! May Yama who plucks  
up the sole of (man's) foot, and adversity keep back! May the greatness  
of Nâgavarma's poetry become full by this Chandas! May the meaning  
(mata) of the Kavirâjahamsa be spread on earth!"

Verse 249 confirms the statement in the genealogy of recension M. that  
Nâgavarma was a Brâhmaṇa by birth; and verse 347 states that he

1) Rc. has Nâkiga. 2) Nâkiga in B. 3) Of the mandâkrânta (188) that is in P.,  
it is said that it had become celebrated in the world by Kandarpa (Cupid; H., M.), *i. e.* pro-  
bably by Nâgavarma who was like Cupid.



lived under a king, probably of Veṅgi, to which N. is stated to have belonged, and which was counted by him (according to H.) as one of the 56 countries still at the time when he wrote<sup>1)</sup>. This land was once ruled by the Pallavas, probably a so-called Draviḍa race<sup>2)</sup>. Their kingdom was called Veṅgîrâshṭra, and their capital was Veṅgîpura or Ka-liṅganagara<sup>3)</sup>. To the, strange to say, Sanscrit names of the (Jaina) rulers invariably the epithet "Varma" is added (cf. our Nâgavarma)<sup>4)</sup>. A.D. 777 their dynasty was to some extent still extant; at that time Kuṇḍavvē (mother Kuṇḍē), daughter of the Pallava king, erected a Jaina temple in the north of Srîpura<sup>5)</sup>. However 605 A.D. the Câlukya Viṣṇu Vardhana II. had conquered the capital Veṅgîpura and founded the Râjamahendra dynasty<sup>6)</sup>; and after 680 A.D. the Câlukya ruler of Kalyânapura on the Tuṅgabhadrâ, Vinayâditya, a relation of the Râjamahendra line, smote one of the Pallava râjas, as did also a king of the Kōṅgu or Cera dynasty<sup>7)</sup>. About 1000 A.D. the kingdom Veṅgi passed to (the Saiva) Râjendra Coḷa, the then dominant sovereign of Southern India. A.D. 1175 Veṅgi vishaya had fallen under the sway of the Kâkateya dynasty of Ōruṅga<sup>8)</sup>; Veṅgipaḷu has become a small hamlet.

Nâgavarma's Chandas, especially in its present different recensions, is unfit to prove the religious notions of its author. From certain maṅgala or nândi verses at the beginning of recensions B. and M., to which *e.g.* also verses 1-3 of the present text belong, it might be concluded he was a Saiva; but they are spurious, as none of them occurs in H., and only one of them, an invocation of Sarasvatî, is in Rc. But there are genuine passages enough to lead one of the present day to think that Nâgavarma was a follower of Siva. With Nâgavarma the term "deva," the originator of prosody according to H., denotes Rudra, and his wife devî is Umâ<sup>9)</sup>. He calls a long syllable Rudra or deva, and a short one Hari; again he calls all Canarese feet that are long in form,

1) See above, p. viii. 2) Pallava may be another form of pōllava or pōlēya *i.e.* a low man; cf. the Tēlugu pallē, rustic, rude, low; paluva, wretched, vile. 3) Kalinga may be connected with kal, a stone. Oḍra, Uḍra (*i.e.* Orissa) means "of breakers"; ōḍḍara desa the country of (the stone-)breakers; ōḍḍa belongs to root: uḍ, ōḍ, to break, the r in the word being the sign of the plural. The ōḍḍa people (nom. pl. ōḍḍar, gen. ōḍḍara) are well-known tank-diggers that speak Tēlugu. In Veṅgi probably the vowel e has originally been short.

4) Ind. Ant. iii., 152. 5) Ind. Ant. ii., 155 seq. 6) J. R. A. S., N. S., 2, 1, p. 253, 254; cf. Ind. Ant. i., 348. 7) Ind. Ant. ii., 156. 8) J. R. A. S., N. S., 2, 1, p. 252. 9) See above, p. xix., xx. Cf. Piṅgala's first, perhaps spurious verse, according to which Piṅgala obtains the prasâda of Siva.



Rudra; those of middle size Vishṇu; and the shortest Brahmâ; and lastly he gives names of Rudra to all the Sanscrit Mora-feet.<sup>1)</sup> However as further on it will become quite certain that N. was a staunch Jaina, he in his prosody has simply hidden his convictions on account of the Saiva views, as it would appear, of the ruling dynasty; and not only that, but he has also flattered his king by adopting the above-mentioned course. For himself, nevertheless, he has made playthings of the deities; and must have laughed in his sleeve when using such convenient, but absurd phrases. It is interesting to observe that at Nâgavarma's time Vishṇu was condemned to be a short syllable, etc.; as it shows that the jealousy between Saivas and Vaishnavas had already become notorious. In recension M. the concluding paragraphs of each chapter contain the words "the lotus-feet of śrîmad bhagavad arhat parameśvara," in which the "arhat" may possibly still point to a Jaina author.

By Mr. C. P. Brown's Tēlugu Grammar of 1857, p. 295-322, we are enabled to throw a gleam of light on Nâgavarma's prosody. According to that work Tēlugu Prosody comprises uniform metres (N.'s aksharačhandas) and changing metres (N.'s karnâṭa mâtṛagaṇačhandas).

In the first there are used the 8 Sanscrit feet denoted by the letters Ma, Ya, etc., and the letters La (short) and Ga (long). Also Mahâsragdharē occurs among the uniform metres, of which a Hamsayâna (seven trochees and a long syllable) is remarkable. N.'s Mallikâmâlē is called Mattakokila; and his Vanamañjari is Tēlugu Mânini. Tēlugu Taraḷa has its Caesura at 11, N.'s at 8; and in several other vṛittas the Caesura is different. Tēlugu uses also the Kanda; "it is the metre employed by Nannayya bhaṭṭa in his Cintâmaṇi, or treatise on Tēlugu grammar"<sup>2)</sup>.

Regarding the changing metres or Upajâti metres Mr. Brown remarks that they originate in the Kannaḍa language. They comprise six Indra feet (○○○○;—○○; ○○○—; ○○—○; —○—; ——); two Sûrya feet (○○○;—○); and six Candra feet which are formed by adding a syllable

1) In his dictionary, the Vastukosha, Nâgavarma puts Rudra and his synonyms before Vishṇu and his, as Halâyudha had done before him in his Abhidhânaratnamâlâ. Professor Aufrecht says regarding Halâyudha's Kosha, p. v., that "he uses many artificial metres, which no other lexicographer has taken the liberty of employing for such a dry subject as a string of synonyms." But Nâgavarma has done exactly the same, using e.g. the mâlinî, indravajra, upendravajra, mandâkrânta, mahâsragdharâ, kanda, trivadi and akṣara.

2) According to Brown's Dictionary, preface, p. x., he wrote about 1130 A. D.



to any Indra foot, and are used only in the Akkaras. (Did the Tēlugu Vaishṇavas perhaps disagree about the Rudra gaṇas?)

Changing metres are 1) the Gītis, viz. the Āṭa (first line 3. 3. 3 \* 5. 5, second line 3. 3. 3. \* 3. 3),<sup>1)</sup> and the Teṭa (all the lines 3. 4. 5 \* 3. 3); 2) the Sîsa; 3) the Dvipada (generally each line 5. 4 \* 5. 3); 4) the Layas, viz. *e.g.* the Layagrâhi, or v. 276 of the present text; and the Layavibhâti, that is the Layagrâhi with its 39 Moras, but all its longs, except the two last, are resolved into two shorts each; 5) the Ragaḍa, N.'s Raghaṭâ; the names, however, for the instances are different; 6) the (mâtrâ?) Daṇḍaka or blank verse in a measured prose (six lines, each of which appears as — — — — —); 7) the Taruvaja, an extension of the Dvipada, two Dvipada lines forming one Taruvaja line; 8) the Utsâha, or v. 339 of our text; 9) the Akkaras.

With regard to the Taruvaja (?), Utsâha and the Akkaras in general Mr. Brown thinks that they are "experiments in metre which have not obtained popularity", "are imitated from those in the Kannaḍa language, and have been introduced (into Tēlugu); but have never become popular or common"; and concerning the Akkaras in particular he remarks: "the Akkara is used only by Nannayya bhaṭṭa (A. D. 1130), and one or two imitators. The poet himself uses only two varieties, which he calls by the one name Akkara". "The Akkara is in truth a Kannaḍa metre, and has been naturalized in very few Tēlugu poems." He adduces the two varieties: madhya akkara and madhura akkara, names that correspond to N.'s naḍu akkara and eḍe akkara. The first, according to an instance from Nannayya's âdiparva, seems to contain 25 Moras in each line; the second, according to an instance from the same, 22; but as in Canarese there appears no rule regulating the number of Moras.



1) Comparing Mr. Brown's two instances of the Āṭa (p. 307, 309) it will be observed that they differ regarding the number of Moras. The instance of our text is 3. 3. 3 \* 3. 4. 3 | 3. 3. 3 \* 4. 3, exhibiting 16 Moras in the second line; whereas the above instance has only 15 in it. But our instance must be correct, as the numbers 4. 3 are very distinctly expressed in one of the lines of the original by "nagajâpriyya" (— — — — —, an epithet of Siva); the other line in question is quite corrupt in our copy of the Kavijihvâbandhana.



## B. An Essay on Canarese Literature.

### I. The early period, from about 800 to 1300 A. D.

#### 1. Means in hand.

The early period of Canarese (karnâṭa, kannāḍa) literature can be understood, to a pretty satisfactory extent, from Nâgavarma's čhandas, as seen above, and from the following works:—

1. The Sabdamaṇidarpaṇa of Keśava or Keši Râja, that forms a comprehensive grammar of the Canarese language as it lay before the author in the poetical works of the early poets, from which very numerous citations, directly or indirectly, are adduced. Our references are taken from the Maṅgaḷûr edition of the work. (Sbdm.)

2. The Kâvyâvalokana (-loka) of Nâgavarma, a Canarese treatise on poetical composition, the first two chapters (on olë) of which we have been favored with by Tirumalë Syâmaṇṇa, Munshi of the Wesleyan Missionaries at Mysore<sup>1)</sup>. (Kvyl.)

3. The Samskrîta-Karnâṭa Nighaṇṭu of Nâgavarma, in many artificial metres, an olë MS. of which has been obtained from the Jaina library at Mûḍabidar on the W. coast, through the kindness of Dr. Burnell. The character used in the MS. is nearly identical with that of the Haḷagannaḍa specimen in Dr. Burnell's Vamšabrâhmaṇa, the only difference being the use of letter ṛ (᳚).

4. The Jagannâtha Vijaya of Rudra (bhaṭṭa), a Canarese story of Kṛishṇa, on olë. (Jagv.)

5. The Rasaratnâkara of Sâlva, a Canarese treatise on poetical composition, an olë copy of which the Tirumalë Syâmaṇṇa has been kind enough to supply. (Rsr.)

6. The Višvakṛiti parîkshana, 124 pages in Canarese, composed in A. D. 1873 by Hiranyagarbha, and lithographed at Dhâravâḍa (Dharwar). It contains specimens of two early Canarese works, and a few editorial remarks of value. (Vkp.)

1) In quoting it the 10 prakaraṇas of the 2 adhikâras (the first comprising 7, the second 3) have been counted successively by us, and the first number of the quotations refers to one of them. There may be a little irregularity in our counting as that of the MS. is out of order.



## 2. Keśava and Nāgavarma.

Keśava and Nāgavarma use in their writings the exact and finished style of their predecessors. It cannot be shown from their compositions that the so-called New Canarese existed at all in their time; Nāgavarma's prosody, in its present recensions, evinces some later grammatical licenses; but they certainly do not belong to him<sup>1)</sup>.

A peculiarity of Keśava is that he wishes the ancient consonant *ḷ* (ಁ), which for a long time has been quite out of use both in the oral and written language, to be retained and raised again to its due position, not only in cases of internal or external sandhi, but generally. How far Nāgavarma made use of the letter, is a question that cannot be satisfactorily decided on account of the questionable state of the MSS.; he maintains however its use in compounds<sup>2)</sup>, and writes *khaḷga* (instead of *khadga*, a sword)<sup>3)</sup>. [I take the liberty here to add that from Nāgavarma's *karnāṭaka vyākaraṇa* in Sanscrit prose (*Bhāṣābhūṣaṇa*) which L. Rice, Esq. is going to edit, and a MS. of which he very kindly sent me for a cursory inspection, it is certain that Nāgavarma treats of the letter *ḷ* (ಁ) also irrespectively of compounds; see 1, 10.]

To settle with any thing like certainty the time in which Keśava and Nāgavarma respectively wrote, is not very easy. It is certainly a strange circumstance that, in addition to many fragments, 42 whole verses occur as citations in the *Sabdamanidarpaṇa*<sup>4)</sup>, and that these are found

1) Abhinava Maṅga rāja, the author of a Canarese *Nighaṇṭu*, says (i., 4) that he will pattern after the Canarese of Nāgavarma. Cf. *Indian Antiquary*, i., 345 seq. It is a very curious fact that the interesting verse about "Ancient Canarese" (*Sbdm.* p. xvii. seq.) that is quoted by Keśava, forms also a quotation in the *Kāvyāvaloka* (2, 23). Nāgavarma did precede the so-called H period, that appears already clearly in the Canarese *Basava Purāṇa* of A. D. 1369, where *e. g.* there occurs *ādahēm* instead of *ādapēm* (49, 30).

2) *Kvyl.* 5, 63. 98. 99. 3) *Nighaṇṭu*, *Varga* 12, 16; *Nānārtha* v. 100. The same form of the word appears in a rather old commentary in Canarese on Halāyudha's *Abhidhāna-ratnamālā* (2, 317), that regularly shows also *ṛ* (ಁ), instead of *sh*, before the consonant *p*, *e. g.* *puṛpa* (*pushpa*), a peculiarity that our MS. of Nāgavarma's *Nighaṇṭu* does not present. See *Sbdm.* p. 25.

4) p. 17 ಅರ್ವಣವಾ; p. 18 ವರಸಂಧ್ಯಕ್ಷರ; p. 24 ಬಿಜುಕಂ; p. 67 ವಿಧುವಿಲ್ಲ; p. 73 ಇಲ್ಲಿ ಇದು; p. 75 ಅಸಿಯ; p. 78 ಪರಿಗನ್ನಡ; p. 79 ಬಕ್ಕೇಸಿ; p. 81 ಎಳವೆಪಿ; p. 81 ನಡುವಣ; p. 81 ಮರವಣಿಗಂ; p. 81 ಧರೆಯೊಳ್ ವೀರದ; p. 83 ಕನ್ನೋಲ; p. 84 ಪೊನ್ನಳ್ಳ; p. 112 ಸುರತರು; p. 117 ಅವು ಪಿರಿಯವು; p. 128 ಅಯಿದರ್; p. 130 ಕುಲಮಂ; p. 130 ಮನದಿಂ; p. 136...ವಿನೋದದ; p. 166 ಮತ್ತದ್ದು; p. 176 ಅರಕ್ಕ; p. 188 ಉದಯಾ; p. 216 ಪಂದಳಿರ; p. 216 ಎನಿತುಂ; p. 221 ಕಡುವಿಲ್ಲ; p. 221 ಸೊಗಯಿಸು; p. 224 ಉರಗಂ ಕೊಂ; p. 224 ಕೇಪಿ; p. 224 ಅಪುದಿಂ; p. 225 ಪರಿಮರ್ದ; p. 230 ಗಳಿಯೊಡ; p. 231 ಬೆಳೆಗೆಯ; p. 233 ಗಂದಗ; p. 234 ಮಡಿನಳ್ಳ; p. 239 ಮಾಪಾ; p. 244 ಬಕ್ಕಲಿತಿ; p. 266 ಮುಟ್ಟಿತು; p. 267 ಅನವನ; p. 267 ಅರ್ಕೇಂದು; p. 270 ನೆನೆಯದ; p. 272 ವಾಯನ.



also in the first part of the *Kāvyaâvalokana* which treats of grammar too, and further that of these verses in one case four, in another three, and in three other places two follow one another in the same succession in both works. One of the two authors therefore appears to have used the other's work. In the present recensions, Keśava's composition not unfrequently gives only fragments of verses as instances, whereas Nāgavarma always cites whole verses. I can mention only one Canarese early author as having been a common authority to both, viz. *Hamsarāja*<sup>1)</sup>.

About the time of the two authors in general the following can be adduced. Nāgavarma, in his quotations, introduces a *Cālukya* *čakreša* as fighting<sup>2)</sup>; a *Jayasiṅga* *bhūpa* whose elephant is fighting victoriously<sup>3)</sup>; a *Tailapa* *čakravarti* in a very corrupt verse that contains, however, clearly the name of *Raṭṭa halli*<sup>4)</sup>; a *Vikramāṅka* who orders a *mahādāna* to be given<sup>5)</sup>; the *Pōlakeši* *vallabha* whose fortitude is praised<sup>6)</sup>; a *Suvarma* *nṛipa* as fighting<sup>7)</sup>; a *Kōṅguḷi* (*Kōṅgaḷi*?) *varma* who is gaining the victory over a body of horsemen<sup>8)</sup>; a *Mādhava* who is fighting<sup>9)</sup>; and, in a verse that is also in the *Sabdamanidarpaṇa*, a *Vikhyâtāyaša*<sup>10)</sup>. Also Keśava's quotations contain a *Tailapa*<sup>11)</sup>; further a *Vishṇu* *Vijayāditya*<sup>12)</sup>, an *Udayāditya*<sup>13)</sup>, a *Nṛipatuṅga*<sup>14)</sup>, a *Janodaya*<sup>15)</sup>, a *Nārasimha*<sup>16)</sup>, and a *Simhasena* *kshitiṣa*<sup>17)</sup>.

*Pōlakeši* (*Pulakeši*), *Jayasiṅga* (*Jayasimha*), *Tailapa* and *Udayāditya* are names of kings belonging to the *Cālukya* dynasty; *Tailapa* belongs to the *Kalyāṇa* line, *Udayāditya* to that of *Veṅgi*; *Jayasiṅga* and *Vijayāditya*

1) *Sbdm.* p. 377 (ತರನೇಜ್ಜಿ); *Kvyl.* 5, 84.

2) *Kvyl.* 2, 46. The first half of this

verse that does not include the name of *Cālukya*, occurs *Sbdm.* p. 83 (ಪದಿನೆಕ್ಕಾಸಿರ).

3) 2, 37.

4) 4, 14.

5) 5, 84.

6) 9, 35.

7) 3, 38.

8) 5, 85.

9) 2, 38.

10) 3, 32; *Sbdm.* p. 138: "To her and him *Vikhyâtāyaša*

was born, who as to *kula* and *čala* surpassed all on earth, cultivated justice, and was a peerless bull for the ocean of hostile armies".

11) p. 112: "The sword of *Tailapa*'s arm was like *Rudra* (when being considered as) the fire of the (all-destroying) time".

12) p. 201 (cf. p. 90 where its beginning: ಲಿದವಿಷ್ಣು) according to a *Jainā* MS. received for collation from *Mūḍabidar* through the kind endeavours of Dr. Burnell: "*Vishṇu* *Vijayāditya* whose chest was like a cloud".

13) p. 175: "What a beauty! *Udayāditya* causes to be said of himself that *Manu* and he are the virtuous, that the celestial tree and he are the donors, that the ocean and he are deep".

14) p. 171, "Who will not bow to *Nṛipatuṅga* that bears the weapons as the first of kings, is conversant with politics, dignified, pure, munificent and heroic?"

15) p. 255: "I undertake to tell this to *Janodaya*".

16) p. 192: "*Nārasimha*

is like lightning, like a lion, and like the flaming eye of *Purahara*".

17) p. 177: "King *Simhasena* caused to be said of himself that he was life and riches, mother and father, the eye and the road."



occur in both the Câlukya lines<sup>1)</sup>. Nripatuṅga may remind one of Vikrama deva or of Vîra deva, both of whom had the title “Kulottuṅga Coḷa.”<sup>2)</sup> Vikramâṅka<sup>3)</sup> may be the mentioned Vikrama deva, (or may possibly be a mistake in writing for Vikramârka, “the ruby of the Câlukyas”)<sup>4)</sup>. Kōṅguḷi (probably Kōṅgaḷi *i.e.* Kōṅgaṇi) varma and Mâdhava appear to belong to the Cera dynasty<sup>5)</sup>.

Nâgavarma's quotations further mention a Coḷa dharitrîpâla<sup>6)</sup>; and of Keśava it is stated that he has written a Coḷa pâḷaka çaritra<sup>7)</sup>.

Nâgavarma was a native of Veṅgi<sup>8)</sup>; Keśava probably of Kalyâṇa.<sup>9)</sup> That the two poets were not contemporaneous with the mentioned kings, is beyond all doubt, as the verses in which they are alluded to, are quotations from the works of their predecessors that may have lived under those princes or afterwards.

The following are a few dates regarding the Câlukyas<sup>10)</sup>: About 300 A.D. king Jayasimha of the Câlukya race began to subdue the Pallava dynasty<sup>11)</sup> that ruled over a part of the South. The fifth king known after him was Pulakeṣi, 489 A.D. A hundred and twenty years later, 609 A.D., the Câlukya king Satyâśraya ruled at Kalyâṇapura<sup>12)</sup>, the capital of Kuntala deśa; whilst his younger brother Viṣṇuvardhana II. (Kubja Viṣṇuvardhana) was king at Veṅgipura, the capital of Veṅgi deśa (now the Northern Circars) which he had conquered A.D. 605. Fifty-two years afterwards, from 657-670 A.D. a Jayasimha ruled over Veṅgi; 707½-725½ Vijayâditya I. appears there; Vijayâditya IV. of Veṅgi occurs after 881 A.D. His successor, (about 900 A.D.), was Udayâditya.

Meanwhile the Kalyâṇa kingdom had been suffering much from the

1) Journal of R. A. S., N. S., i., 2, p. 253 seq.; Ind. Ant. ii., 175 seq.; Jayasimha also Ind. Ant. i., 157 (c. 478 A. D.); ii., 156. 297. There is an Udayâditya also among the Hōysaḷas, Ind. Ant. ii., 299; and two Vijayâdityas are among the Kâdambas, i., 156; and a Vijayâditya rāya (c. 750 A. D.) among the Ceras, i., 362. 2) J. R. A. S., N. S., i., 2, p. 255.

3) Ind. Ant. ii., 155. 160. 361\* 362; iii., 151 appear Vikrama rājas of Cera. 4) Ind. Ant. i., 156. 5) Ind. Ant. 1872, 361. 6) Kvyl. 5, 121. 7) Sbdm. p. xxii.; p. 408.

8) Nâgavarma's Chandas v. 4 seq.; above p. xviii. 9) According to the Canarese Basava Purâṇa, etc. See further on. 10) J. R. A. S., N. S., i., 2, p. 251 seq.; Ind. Ant. ii., 175, 176.

11) As has been stated above p. xxi., its kingdom was called Veṅgi rāshṭra, and the capital Veṅgipura, and once Kaliṅganagara, Ind. Ant. iii., 152. A Pallama (Pallava) rāya appears at Basava's time, Gaṇa sahasra nâma 8, 37. It has already been pointed out as something curious that the last term of the Pallava kings' names (except in one case) is “varma.” Cf. the Kâdambas, Ind. Ant. i., 156, 366; the Tiruvâṅkoḍas (Travancoreans), Brown's Cyclic Tables p. 64; and Nâgavarma, Guṇavarma, etc. in the remarks on Nâgavarma's Chandas. Pallā is the name of a low tribe of people in the South. 12) Cf. Ind. Ant. ii., 94.



Rattas or Radḍis (see above the Raṭṭa halli)<sup>1</sup>. 973 A.D. Taila bhûpa II. (Vikramâditya) restored the power of the Kalyâṇa dynasty which had been for some time usurped by the Raṭṭa kula. A.D. 1076 Tribhuvana Malla (Vikramâditya) became king, and reigned for 51 years<sup>2</sup>. 1150 A.D. Tailapa III. or Trailokya Malla ruled at Kalyâṇa; 1189 A.D. his successor, Someśvara deva IV., was dethroned by Bijjala deva, who extinguished the Kalyâṇa dynasty, and founded the Kaluburigē dynasty<sup>3</sup>.

In the mean time, about 1000 A.D., Veṅgi had passed to Râjendra Coḷa, the then dominant sovereign of Southern India<sup>4</sup>, whose brother

1) In Tamil: Irattu; in Tēlugu: Raḍḍi, Rēḍḍi (Brown's explanations are: a Sûdra tribe; a Hēggaḍi, i.e. a chief; a pēdda yajamāna, i.e. a big master); in Kannada: Raḍḍi, Rēḍḍi. Reeve-Sanderson: a caste of original Tēlugu farmers; the head man of a village; an affix to the name of stone-cutters (called ḍḍa) Cf. Ind. Ant. i., 361. 2) Ind. Ant. iii., 257.

3) According to the Canarese Canna Basava Purāṇa another establishment of Kaluburigē takes place (62, 30. 44), that may refer to the Muhammadan Bâhminī dynasty. At the same place the Purāṇa states that with Aliya Bijjala (i.e. son-in-law-Bijjala), the successor of Bijjala, after he ruled for 60 years, this Bijjala dynasty ceases. The Basava Purāṇa (5, 57) calls Bijjala i. a Cālukya. According to Brown's C. T. p. 58 Bijjana or Bijjala deva was a Cālukya, and ruled from 1156-1168 A.D. His third successor was Someśvara deva (1176-1184 A.D.), after whom the name Cālukya begins to disappear.

4) 894 A.D. Âdityavarma, a Coḷa prince, had subdued the Kōṅga or Cera dynasty, Ind. Ant. i., 360, 361. Talakâḍu on the Kâveri, about 35 miles S. E. of Srîraṅgapaṭṇa, had been one of its capitals. In the course of the 10th century it became the capital of the first or second sovereign of the Hōysala or Ballâla dynasty of Karnâṭa.—Ind. Ant. ii., 107, it is said that Kulottuṅga Coḷa, who appears already 1143 A.D., conquered the Tēliṅgu âṇya (kingdom) 1171 A.D. (cf. Murdoch, p. 188, where a work about this event is mentioned); by him, somehow, Vîra deva Coḷa must be meant.—In the mentioned Canarese Basava Purāṇa appear as prior to, or contemporaneous with, Basava. (Cf. Canna Basava P. 55, 3 seq.): Kara Vîra Coḷa (44, 58; 26, 54; 54, 72; 9, 33); (Dharma) Coḷa of Karavûr (44, 58); Uttuṅga C. (44, 58; 11, 16); Râjendra C. (44, 58); Vikrama C., called also Narendra or Manujendra C. (44, 58; 27, 67); Vîra C. (44, 58; 22, 1 seq.; 25, 4); Kulottuṅga (Vara) C. (50, 1 seq.).—Mr. C. P. Brown in his Cyclic Tables adduces, sub A.D. 1108 and 1123, Vikrama Coḷa; 1118, 1149 and 1171 (here together with Kâkateya Gaṇapati of Ōruṅgal) Kulottuṅga C.; 1233 Kulottuṅga Râjendra C.; 1279 Râjamahendri (and Karnâṭaka? see S'bdm. p. xxii.) was ruled by Vîra Coḷa Mahârâja, younger son of Râjendra C.; whose son Râja râja had abdicated in favor of his brother this Vîra C.—“For some time before 1292 (or 1295) A.D. this (Ōruṅgal) kingdom had been ruled by the queen dowager Rudramma Devî (a Devagiri princess), who seems to have entirely gained the affections of her people; she resigned in favor of her son Pratâpa Rudra deva, whose family-name was Kâkateya”. Dr. Burnell's Vamśabrâhmaṇa, p. vii.—About Veṅgi deśa see also Ind. Ant. i., 348, where it is said that its capital Veṅgi was the residence of a Buddhist dynasty anterior to the foundation of the Eastern Cālukya kingdom about the end of the 6th century. Cf. J. R. A. S., N. S., iii., 1, p. 146. Regarding the establishment of Buddhism in the South the Mahâvamśa of about 460 A.D. (M. Müller's Sanscrit Literature, p. 267) states that 245 B. C. king Aśoka sent a Thero or Sthavira to Mahîśamaṇḍala (or Maisûr), and another to Vanivâsi (or Banavasi). Ind. Ant. iii., 273. In Tamil Tera means a Bauddha. Terasa in Canarese is a member of a class of Liṅgâita gaṇas (Gaṇasahasran. 6, 4); Terasu in Tēlugu is a leader or chief.



Vijayâditya became viceroy of Veṅgi deśa. Râjendra Coḷa was succeeded by his son Vikrama deva, surnamed Kulottuṅga Coḷa. On the death of his uncle, the viceroy of Veṅgi deśa, the king deputed his son Râja râja to assume the office; but after holding it for one year, 1078 A. D. he resigned it in favour of his younger brother Vîra deva Coḷa, who also assumed the title of Kulottuṅga Coḷa. His grants are found in great numbers from 1079-1135 A. D., when a partial restoration of the Câlukya line seems to have taken place. 1175 A. D. Veṅgi had already fallen under the sway of the Kâkatēya dynasty of Ōruṅgal.

As Nâgavarma and Keśava must have lived a certain number of years after the poets whom they quote, and who evidently had written on the feats of the Câlukya and Coḷa kings as connected also with the Veṅgi and Kalyâṇa lines (between 609-1189 A. D.), they cannot well have composed their works long before 1200 A. D.

The above-mentioned author of the Viśvakṛiti parîkshaṇa (p. xxiv.), who evidently has concerned himself with the study of certain old Canarese works, states that he knows the Canarese novel Lîlâvati prabandha<sup>1</sup>, from which, as he proves, Keśava has cited at all events two verses<sup>1</sup>) and was composed more than a thousand years ago, so that it might date from about 870 A. D. (?). Another Canarese novel, called Candraprabha Purâṇa, was composed in A. D. 1189 by Argala (Aggala) deva. This seems to follow from the last verse of this work cited by Hiranyagarbha: "When the 1111th year of the Saka nṛipa had arrived, on the 11th day of the bright lunar fortnight (sita) of the first lunar month (çaitra) of the well-known (prâkâṭa) Saumya year this pearl of composition was finished". These two circumstances contain a slight hint as to the age of the early Canarese writers.<sup>2</sup>) Argala is the

1) With regard to ಅಯ್ಯ and ಅಓ under rule 217. In this case Hiranyagarbha's recension of the grammar coincides with MS. No. iii. of the Maṅgalûr edition and with the Jaina MS. collated, that has been mentioned in p. xxvi., note 12. Vkp. p. 121. 2) Mr. C. P. Brown in his preface to his Têlugu-English Dictionary, 1852, repeats what he had stated two years ago in his Cyclic Tables (p. 58), viz. that the Mahâbhârata and Râmâyana were translated into Têlugu in the days of Vishṇuvardhana (at first called Bêṭṭa râya, hill-king), a Câlukya, A. D. 1120. His fuller statement in the Tables runs thus: "As the poet and grammarian Nannaya Bhaṭṭa, who wrote the Âdiparva in Têlugu, lived in the reign of (the Câlukya) Vishṇuvardhana, we are now in possession of the era when that author flourished: and at that period the Têlugu language had already attained classical perfection. The Mahâbhârata was commenced by the grammarian named above: but was continued by Erra Pragada, and completed by Tikkanna Somayâji: who likewise translated into Têlugu metre a great part of the Râmâyana (i. e. Uttara Râmâyana, preface to Dictionary). He (Tikka) died (according to a traditional verse) A. D. 1198". Mr. Brown before this (in his Essays) had placed



name of one of the fourteen Jaina Tīrthakaras, whose names will be given further on.

### 3. On Keśava in particular.

Regarding Keśava in particular it is curious that he twice uses as an instance<sup>1)</sup> the word “ṭōppigē”, a hat, cap, helmet, bonnet, which, if not so-called Dravidian, as it does not seem to be, is a tadbhava of the Hindusthāni “topi”, “ṭopi”, a word that is used nowadays in Tēlugu, Malayāḷa, Canarese, etc. The first Mohammadan invasion of the Dakkaṇ took place A. D. 1294. If the word is not Dravidian and has reached the Dakkaṇ by that invasion, Keśava, especially if at the same time the word had been taken by him from a predecessor's composition, would fall rather late; but the term may have been introduced by traders and travellers long before 1294.

Keśava, as stated above (p. xxv.), teaches the use of the ancient letter ḷ (𑌧), and, to some extent at least, in conformity with what he found in the works of his predecessors or also in śāsanas (prayoga dṛiṣṭa, p. 37). In a copper grant of the Cera dynasty, dated 804 A. D., it is still regularly used<sup>2)</sup>; in one of the Eastern Cālukyas of 1079 A. D. neither it nor the letter ṛ (𑌦), that is met with in MSS. even later than

Nannaya Bhaṭṭa at king Rudra Pratāpa Gaṇapati's time. About his other work, a Tēlugu grammar in Saṃskṛita, Mr. Brown in his Dictionary says that it was written about A. D. 1130.—As the Viṣṇuvardhana is called a Cālukya, he probably is the Viṣṇu vardhana vii., surnamed Vīra deva Kulottuṅga Coḷa, who was viceroy over the once Cālukya kingdom Veṅgi (Rājamahendri?) A. D. 1079-1135, see p. xxix. Cyclic Tables p. 61 Mr. Brown adduces Bēṭṭa rāya, who took the title Bēṭṭa Viṣṇuvardhana, as one of the Hōysaḷa Ballāḷas, and states he died A. D. 1134.—Mr. Brown, in his Preface, mentions another Rāmāyaṇa in Dvipadas which is believed to have been written by Raṅga nātha for Kona Budha rāja, son of Kona Viṭṭhal Bhūpati, and remarks that this version appears to be one of the oldest Tēlugu poems. Simply on account of the names in italics we take the liberty to doubt this.—Regarding Tamil literature it has been said that the oldest Tamil works now extant are those which were written, or are claimed to have been written, by the Jainas, or which date from the era of the literary activity of the Jaina sect. The Jaina period extended probably from the 8th or 9th century A. D., to the 12th or 13th. The general opinion is that the grammar called the Tōlkāvyā (ancient composition, by Triṇa dhūmāgni of Madhurā) is the oldest work extant, and it has been placed about the 8th century A. D. The Tamil Rāmāyaṇa has been referred to the 11th century. See Classified Catalogue of Tamil Books by Dr. J. Murdoch p. xxii., seq. Dr. Weber says the translation by (the Tamil) Kamba (or Kampa of the Rāmāyaṇa with the Uttarakāṇḍa) must certainly date, according to Wilson, . . . as far back as A. D. 885; Ind. Ant. i., 249. In this case, however, it apparently ought to be Jainic, which it does not seem to be; see Murdoch p. 194. The Tamil Mahābhārata seems to date from the 16th century, Murdoch, *ibid.* p. 190. 1) The instances do not appear to be interpolations. 2) In the Nāgamāṅgaḷa copper plates (Maisūr) of A. D. 776 its employment is regular; they too belong to the Ceras. Ind. Ant. ii., 776.



1428 A. D., are extant<sup>1)</sup>; whether the absence of the two letters in this case is merely accidental, I am unable to say. I have not observed the *l* as a letter of Alliteration in the fragment of the *Lîlavati* as given by Hiranyagarbha; but from the instances in which it appears as such, its general use at a certain time can be firmly established<sup>2)</sup>, excepting cases of Sandhi of the older period.

It does appear more than probable that the author of the Canarese *Basava Purâṇa*<sup>3)</sup>, Bhîma, who finished his composition 1369 A. D.,

1) According to a communication from Dr. Burnell (1874). Also a Kalyâṇa-Câlukya plate of A. D. 608 does not contain the *l*; if this be not accidental, it would point to the letter having become sooner obsolete towards the inland north (and perhaps also in Veṅgi, as Mr. Brown, in the preface to his Dictionary, does not seem to have known anything about the existence of the letter in Têlugu), the communication between this and the countries where it is still in use (Tamiḷ, Malëyâḷa) having not been very frequent.

2) In Hiranyagarbha's fragment of the *Candraprabha* it may occur as letter of Alliteration in verse 69. 115. 144. 145 (?). 3) A few *Lingâita* notes regarding the founder of this Saiva sect, Basava, may prove acceptable. The *Mala* (*i. e.* great) *Basava Purâṇa* by Singi râja says: "After 9 Nandas, after 10 Gupta kings, after 21 thrones of the Mōrëyas, and after 27 Kâdamba kings, the town of Paṭṭakal (*i. e.* royal insignia stone, about which place see *Ind. Ant.* iii., 257) had had 27 crownings of the assemblage of the Câlōkya rulers. In it (the town) one of the Câlōkya princes of the lineage of those and other kings, a rich merchant (*vâṇija*), an excellent follower of the *Saivâgama* has become *râjyastha*. He bears the name of Trailokyacûḍâmaṇi; his wife is Mahâlekhë; the prince born to them is Anumisha". When Anumisha, one day, is lost in a distant jungle, he is met by Anâdi Vṛishabha, who gives him his own *lînga*. Vṛishabha in re-entering Kailâsa is stopped by the doorkeepers Singakeṣa and Draviḍa (4, 11 seq.), whom for their rudeness *Siva* sends down to the earth. They go to Kalyâṇapura, "to the mighty, the chief of the sun-race of the Câlōkya (cf. *Basava P.* 5, 57, where too Bijjaḷa is stated to belong to the Câlōkya *anvaya*) of the succession of the line of the kings' thrones; and the firstborn of them assumes the name of Bijjaḷa Karṇa deva (about Karṇa cf. *J. R. A. S., N. S., i., 2, p. 261*). When he has obtained the royal power (*paṭṭa*), Vṛishabha descends to the earth", and becomes the well-known Basava, the later premier at Bijjaḷa's court (Singi râja 5, 1 seq.), whom two times he, Basava, calls "Keraḷa's king" (*Basava P.* 53, 33. 54). The same story in an abridged form occurs *Canna Basava P.* 57, 70 seq.: the wife here is Maharlekhë, the doorkeepers are Simhi kesari and Daviḍa (*i. e.* Draviḍa, Tamiḷa), the king is Kanyeṣa (?) Bijjaḷa. Basava's father was Maṇḍigë Mâdirâja, an *Arâdhya* (Saiva) Brahman of Bâgavâḍi in the Karṇâṭaka deṣa (*Bas. P.* ii., 45. 46). At the instigation of Basava and his friends Jagadeva, in company with Mōḷlayya and Bōmmayya, murders Bijjaḷa (*Bas. P.* 60, 60; 61, 6. 7; 61, 21 seq.; *Can. B. P.* 62, 26). Contemporaneous with, or prior to, Basava are, besides the *Coḷa* kings mentioned above p. xxviii.: 1) Allama deva or Allama prabhu, who as an incarnation of Gaṇanâtha went to the Bêḷa-vala deṣa (a portion of the Canarese country), entered the town Banavasë (*i. e.* wood-spring, bana-basë or basi, sanscritized vana-vâsi), the seat of the Kâdamba kings, (the ruins of which are still extant near the river Varadâ, nearly due east of Gokarṇa on the Western Coast; cf. *Ind. Ant.* i., p. 157), where king Nirahankâra (according to the *Can. Bas. P.*) or Mamakâra (according to the *Prabhu lînga lîḷë*) ruled with his wife Sujnâni or Mohini devi, whose beautiful daughter Mâyë he troubled very much, saw the above-mentioned Anumisha in his grave, and took his *lînga*, and went to Kalyâṇapura to see Basava (*Can. Bas. P.* 6, 7 seq.; 57, 87;



means the Keśava or Keśi rāja in question, when he states (1, 10) that by the grace of Keśi of Kōṇḍagūḷi, Siri Paṇḍita, Sivaleṅka Mañcana Paṇḍita, and Guru Mallikārjuna Paṇḍita he will utter his work. In the course of his Purāṇa Keśi rāja appears as one of the chief devotees of Siva at Kalyāṇapura in Bijjala's and Basava's time, and is called Siva's clerk (senabova, 9, 42) and a Saiva dīkshācārya (58, 4); further his disciples (śishya) are of a high standard (47, 35); he partakes, with many others, of a hideous Siva prasāda (59, 5); and at last Keśi rāja, the great one

62, 6 seq.; Prabhu līṅga līlē, i., seq.; Praudha rāya kāvya i., 47; cf. Bas. P. 8). 2) Udbhaṭa (Udbhaṭṭa, Udbhuṭa) deva of Bhallakīnagara, the guru of Bhoja rāja (Bas. P. 57, 6 seq.; Can. Bas. P. 57, 51; 55, 46; 1, 29; together with Bāṇa, Keśirāja, Mayūra, etc. in Brahmottara Kāṇḍa 1, 9; Gaṇa sahasra nāma 8, 16). 3) A Halāyudha (Bas. P. 25; Can. Bas. 57, 38; 1, 28 a Halāyudha occurs together with Udbhaṭa and other poets; Śaraṇa līlāmṛita p. 3; Gaṇa s. n. 8, 36). 4) Sindu Ballāḷa (Bas. P. 24, 73; Can. B. P. 57, 30; Gaṇa. s. n. 8, 1). 5) Desiṅga Ballāḷa (Can. B. P. 57, 10). 6) Vīra Ballāḷa (Gaṇa s. n. 8, 47). 7) Kūna Pāṇḍya (Bas. P. 50; Can. B. P. 55, 33 seq.). 8) Kumāra pālaka Gurjara (Bas. P. 54, 75; 44, 73; Gaṇa s. n. 8, 33). 9) Anantapāla nṛipāla (Bas. P. 55, 24). 10) A Gaṇapati king at Ōruṅgal at Basava's death (Can. B. P. 62, 27), contemporaneous with a Guṇḍa Brahmayya (who is mentioned also Gaṇa s. n. 8, 32). 11) The (poet) Bāṇa (Bas. P. 54, 69).—The mentioning of the Hōysaḷa king Vīra Ballāḷa of whom a śāsana is known that is dated 1193 A. D., and whose prime minister Rāya deva had one written 1199 A. D. (Ind. Ant. ii., 298 seq.), is alone a sufficient proof that Basava belongs to the 12th or 13th century. Further Kumārapāla proves the same; towards the end of the 12th century he was converted by the celebrated Hemaçandra, the Jaina Polyhistor, to the Jaina faith (Ind. Ant. ii. 15. 18. 19. 195. 241); Hemaçandra died 1172 (Bombay J. ix., p. 224), Kumāra pāla 1166 A. D. Gaṇapati was a title of the Kākateya kings of Ōruṅgal; the earliest inscription of the Kākateyas that has been met in Veṅgi deśa, now the Northern Circars, bears date A. D. 1175, the latest 1336 (J. R. A. S., N. S., i., 2, p. 252; cf. our p. xxi.).—After so much it becomes clear that the following statement in the Can. Bas. P. (of 1585 A. D.) is a forgery, viz. that Basava (and Bijjala rāja) died "Tuesday, on the 11th day of the bright fortnight of the 12th month of the 707th year, called Raktākshi, of the Śālivāhana Saka" (62, 18), i. e. A. D. 785. The Sal. S. year 707 besides is not Raktākshi, but Krodhana, Raktākshi being the 706th (Brown's Tables, p. 44). The Saiva and Liṅgāita Śaraṇa līlāmṛita (probably of the beginning of the 19th century) gives (p. 177. 178) the Rākshasa year of Kali 3911 as Basava's death; but this (according to Mr. Brown) is the Vikṛiti year, and corresponds to A. D. 810. —Prof. Lassen (Ind. Alt. 4, 622) says that Basava died 1168 A. D.; the same appears from Brown's Tables p. 5, who states ad A. D. 1160: "The Liṅgavanta creed is founded by Basava"; ad 1166: "Bijjala rāja of Banavasi gave certain lands to the Jaṅgamas, disciples of Basava"; and ad 1168: "Deaths of Bijjala and Basava". These dates do not agree with the statement, that Bijjala began to reign at Kalyāṇa in A. D. 1189; see above p. xxviii.—Cf. also the Gadagu grant with a figure of an ox or Basava, of A. D. 1213, Ind. Ant. ii., p. 297; and *ibid.* one of a similar character of perhaps A. D. 1057 (?); and two others dtto. dtto. p. 298: one of A. D. 1199; the other of a year between A. D. 1176-1182; and that of Vīra Ballāḷa of A. D. 1193. Vṛishabhalakshya or Vṛishabhadhvaja, however, is an epithet of Siva older than Kalyāṇa Basava's time.—Late Liṅgāita writers make a thorough Jaina of Bijjala rāja; but elsewhere he appears to have entertained rather fickle views, e. g. the Basava Purāṇa relates his having put up a Govinda pratimē at Prātāpa Nārāyaṇapura (53, 31. 32).



(mahânta) goes with Basava to Saṅgameśvarapura (61, 9; Kappaḍi saṅgama, Kūḍal saṅgama, where Basava dies)<sup>1)</sup>. If the author of the *Sabdamaṇidarpaṇa* is meant, he lived still A. D. 1168 (or, according to others, still after A. D. 1189).

Keśava or Keśi rāja, an Arya and an âcārya of the Yādava host (kaṭaka), was the son of the daughter of the poet Sumanobāṇa, and his father was the excellent Yogi Mallikārjuna deva<sup>2)</sup>. This name reminds one of the just-mentioned Saiva Guru Mallikārjuna Paṇḍita, of Mallikārjuna Arâdhya (*i. e.* Saiva Brâhmaṇa) of Amaragunḍa at Basava's time<sup>3)</sup>, and of the great Mallikārjuna Yogi who at the same time appears on Srîsaila, where he is met by Mâda arasa (rāja) or Mâdi rāja<sup>4)</sup>. I cannot tell whether the Liṅgâitas count more than one great Mallikārjuna or whether the three names are to denote one and the same person; but it is evident that the grammarian's father bearing one of their liṅgas' names was one of the inducements for them to claim the renowned Keśava as belonging to their sect<sup>5)</sup>. In Keśava, however, no trace of Basava's sect is found.

1) The author of the *Canna Basava Purāṇa* (of 1585 A. D.), when praising a number of Saiva poets, mentions among them also Keśi rāja (1, 17); the same does the author of the *Râjaśekhara vilâsa* (of 1657 A. D.) in 1, 17. The author of the *Purāṇa* further introduces at Basava's time the vîra śaiva âcārya Keśi rāja daṇḍeśa (57, 49; cf. v. 34 where Keśi tandē, the father Keśi, occurs).—The author of the treatise *Kavijihvâbandhana*, a Saiva, calls himself an abhinava (modern) Kesi rāja (1, 11. 12) or abhinava Keśava (3, 2. 3. 29), calls the author of the *Sabdamaṇidarpaṇa* "Keśava" (1, 11), and quotes two verses of that grammar, his 3, 31 being *Sbdm.* v. 34 on p. 45, and his 3, 30 occurring *Sbdm.* p. 42, v. 30. In the said treatise "Keśava" occurs six times (1, 6; 2, 38. 39; 3, 2. 3. 29), and "Keśirāja" three times (1, 11. 12; 4, 40); so there remains not the slightest doubt about the identity; besides in the concluding sentences of the chapters the author is regularly named abhinava Keśi rāja.—In the *Saiva and Liṅgâita Saraṇa lîlâmṛita* the Keśi rāja ayya (master) is mentioned among the poets of Siva (*Bēṅgaḷûr* ed. 1871, p. 3); and in the *Canarese Brahmottara kâṇḍa* between the *Samskrîta* poets Bâṇa and Mayûra (1, 9).—In the *Saiva and Liṅgâita Gaṇa sahasra nâma* (of about 1300 A. D.) Kesi rāja appears among the devotees at Basava's time (8, 3).

2) *Sbdm.* p. 3. 408.

3) *Can. Bas. P.* 57, 17; *Gaṇa s. n.* 8, 14 (Amaragunḍa's Mallikārjuna tandē *i. e.* father); *Saraṇa lîl.* p. 251 seq.

4) This yogi is treated of Basava *P.* chs. 19. 20. Before he entered on his ascetic life he was Malla arasa (rāja) dharaṇivallabha (19, v. 20). *Ind. Ant.* ii., 362 (cf. ii., 81) is a Malla deva *i.*, that according to the system of dates there, lived somewhere between 746-878 A. D. and at whose time a Mallikārjuna svâmi lived; Malla deva *ii.* falls 878 A. D. Compare also *Can. B. P.* 57, 43.

5) For this reason they have smuggled into the *Sabdamaṇidarpaṇa* the Toṭa svâmi (p. 125; in the *Mûḍabidar MS.* and *Maṅgaḷûr No. III.* he does not occur), one of their own gurus, who belongs to the beginning of the 16th century; and in p. 57 the instance "Whom shall I praise but Gōrava?" appears as "Whom shall I praise but the deva?" in the *Mûḍabidar MS.*, though Gōrava (a peculiar name of Siva) and the deva (according to Nâgavarma's *Chandas*) in the end mean the same. The tendency of the Liṅgâitas of trying to impress their own seal on the celebrated works of other sects (Jainas) appears also to some extent from Nâgavarma's prosody; see above



To the proofs, given in p. xxi of the *Sbdm.*, that Keśava was a Jaina three others can now be added. The one occurs p. 132 in the instance “kramadē” to the rule about the ē of the instrumental, which word, according to two MSS. quite independent of each other,<sup>1)</sup> is taken from a sentence about Jaina dikshâ; the other is that, according to the same MSS. and one in the hands of Hiranyagarbha<sup>2)</sup>, in p. 255 two Kanda verses occur as instances to rule 217, that are quoted from the Jaina novel *Lîlâvatî*; and the third is that one of these forms a part of a praise offered to Jineśvara.<sup>3)</sup> It is certain, Keśava would never have cited any passages of direct Jaina tendency, if he had been a *Lîngâita*, or a member of the *Arâdhya Brâhmaṇas* who were the first *lînga* worshippers in Southern India, and could have avoided doing so (as he certainly could have done in all the instances concerned); for all who have had occasion to read Canarese *Lîngâita* or *Saiva* works, will know of the bitter hatred and tales of cruel persecution of all that is Jaina exhibited in such works.<sup>4)</sup> Besides, if Keśava had belonged to the *Lîngâitas* or *Saivas*, he would at all events somehow have plainly professed his specific views, which is not the case. The very beginning of the grammar with simply a devotional verse to *Vâgdevî* seems to be characteristic for all Jaina compositions in Canarese.

#### 4. On Nâgavarma in particular.

Nâgavarma is mentioned as a pattern-poet in the Canarese *Rasaratnâkara* of the Jaina kavi *Sâlva*<sup>5)</sup>, and frequently quoted by

p. xxi. Their endeavours have been favored by the just-mentioned instance with Keśava, and as has been seen above, by some peculiarities with Nâgavarma. The Jainas made their peace with the Brahmins, and used also their pantheon; and the fact that with our two authors *Siva* is the *deva*, proves that at their time *Sivaism* was on the ascendancy in the South, at least with the ruling powers, so that a compromise, playful and cunning on the part of the atheists, (for “*deva*” is a sort of slang) became expedient. See J. R. A. S., N. S., iii., 1, p. 146, where it is stated that A. D. 473 in Orissa (*Odra*) the Keśari family, worshippers of *Siva*, had raised themselves on the ruins of the Buddhist dynasty. Curtailing full quotations in the *Sbdm.*, see p. iv., may, at least partly, have happened from sectarian motives. *Sbdm.* p. xxi. appears as an attack on the Brahmins: “O *Siva*, these people” etc.; it is advisable to give the original “O *Trailokya Cûdâmaṇi*” instead of “O *Siva*”. P. 110 occur the instances: “I am *Siva*”, “I am *Gauri*”, “I am *Nandi*”, showing that certain *Saiva* tales became popular in the South at Keśava’s time.

1) *Mûḍabidar* and *Maṅgaḷûr* No. iii.

2) *Vkp.* p. 121.

3) *Lîlâvatî* 1, 11; 3, 86.

The *Maṅgaḷûr* edition has only all the verbal forms occurring in the verses. 4) Could the *Lîngâita Kalyâṇa Basava* (*Vṛishabha*) have been got up to some extent in direct opposition to the Jaina *Arhant Vṛishabha*?

5) 1, 8. 12. 16 (*Nâga*); 2, 61.



him.<sup>1)</sup> As will be seen further on, Sâlva may have lived either at the time of Kâkateya Rudra Pratâpa Gaṇapati deva of Ōruṅgal, or not long after it. This king ruled from A. D. 1292 (or 1295) to 1335.<sup>2)</sup> Sâlva says he has used all the lākṣhaṇa granthas, but he will take up that of Nâga (*i. e.* Nâgavarma) who has been an ornament to the court (sabhâ rañjaka), and reproduce its contents in an abridged form.

The author of the Samskr̥ita-Karṇâṭa Nânârtharatnâkara<sup>3)</sup>, Devottama of the dvija vamśa, also a Jaina, states (1, 3) that among others<sup>4)</sup> he has made use of the Abhidhânârtha of Nâgavarma (*i. e.* Nâgavarma's Nighaṇṭu) and of the Sabdamañjari. If this last-mentioned vocabulary be the Sabdamañjari by the above-mentioned Toṭa svâmi, Devottama would have lived about the middle of the 16th century<sup>5)</sup>.

Further the Kavijihvâbandhana<sup>6)</sup> mentions Nâgavarma (1, 6), as does also the Nighaṇṭu of Abhinava Maṅga râja (verses 1. 4) or Kavi Maṅga (v. 540)<sup>7)</sup>. The author of this vocabulary is called, in the final words of each chapter, "Abhinava Bâlasarasvati Maṅga râja," and speaks of his work as that "of Maṅga râja, that is named Bâlaśârādē". This reminds one of the Tēlugu Bâlasarasvatiya, the oldest commentary on the Nannaya Bhaṭṭiya of about A. D. 1130<sup>8)</sup>, by Bâlasarasvati. At all events this Maṅga râja does belong to the later writers, as the metre, Shaṭpadi, which he uses, sufficiently proves.

Nâgavarma, in his Kâvyâvaloka, alludes to old great poets (purâṇa kavīśvara, 10, 1). His quotations, like those of Keśava, often refer to

1) Probably N.'s Kâvyâvaloka, as all the quotations are rules belonging to kâvya; but that peculiar portion of the MS. is not in our possession. However two instances in our fragment (3, 39; 4, 89) are given by Sâlva (1, 125; 2, 20). Two others (1, 48; 2, 24) occur in the Sabdamañidarpaṇa (p. 264 ನಿಮಿರ್ದವು; p. 91 ಮದ್ರಜ); besides the firstmentioned quotations (1, 125; 2, 20) are found as such both in the Kvyl. (3, 39; 4, 89) and Sbdm. (p. 136 ಎನ್ನೊದವ; p. 188 ಉದಯಾ). 2) Dr. Burnell's Vamśa Brâhmaṇa, p. vi., vii. Mr. Brown says he reigned 88 years, C. T. p. 66; cf. p. 30 and A. D. 1290. 1318. 1335.

3) Composed in 168 Sanscrit vṛttas. 4) Our MS. says nija Gopâli, Dhanañjaya, abhinava Jûda, Bhâguri, Jayantya, Amara, and Bala; the copy from which it has been taken, belonged to a Jaina of Mysore; amongst other praises by the Jaina owner occurs *e. g.* śrîmad-Bhaṭṭâkalanîka-munayē namaḥ. This muni may be the śrî bhaṭṭa Akalanîka, the author of the Bhâshamānjari on the Sanscrit-Canarese grammar Sabdânusâsana; see Sabdamañidarpaṇa, p. xiii. Regarding the inner evidences about Devottama's mata cf. verses 19, 44, 47, 48, 62, 64, 134, 150, 157, 160. 5) See p. xxxiii., note 5. The Sabdamānjari, however, may be something different, perhaps even the Bhâshamānjari of Akalanîka or that of Samantabhadra (see further on).

6) See above p. xxxiii., note 1. 7) Cf. p. xxv., note 1. 8) See p. xxx., top of the note. Many assert that the commentator was a pupil of the ancient grammarian himself; Mr. Brown's Essay on Tēlugu (1839), i., p. 10, and Preface to his Dictionary.



personages of the Bhârata and Râmâyana<sup>1)</sup>. Paragraph 4, 100 is curious; its translation is: "On earth the voices (dhvâna) of Nâgavarma, Guṇavarma and Sambavarma became highly renowned, so that the foremost of scholars (vibudhâgrani), who are called praised worthies, eulogized them". The conclusion of paragraph 7 is: "For an understanding of great glory that received eminent adoration in those assemblies, they would say of Nâgavarma that he was a second (abhinava) Sarvavarma";<sup>2)</sup> and that of par. 9 is: "The assemblage of scholars with eulogy flatters the Paṇḍita Nâgavarma, saying that he spreads understanding which moves about in the selection of nectar, and that he is perfect in the quite mature śâstras, sweet in the happiness he possesses, and everywhere the beloved friend of the good". Further the final statement in par. 7 is: "This is the chapter on verbs in the śabdasmṛiti of the Kâvyâvaloka that has been composed by Nâga and the other Varma (nâgâdivarma)". This remark probably refers to the three Varma of 4, 100, who seem to have formed a trio, and to have worked together.

In Nâgavarma's Nighaṇṭu, the vastukosha, as the last verse (36) of the sâmânya kâṇḍa, occurs the very same verse that has just been quoted as the conclusion of par. 9 of his Kvyl.; the verse preceding it in the Nighaṇṭu is as follows: "Thus he who possesses sound qualities, good conduct, and a mind that is virtuous and fixed on one object, he the beloved son (*i. e.* pupil?) of Dâmodara (dâmodara priya suta)<sup>3)</sup> and an ornament of the ear of poets (kavi karṇapûra), has told the sâmânya words, so that common people are enabled to understand them".<sup>4)</sup>

If the Guṇavarma who has written a Canarese Harivamśa<sup>5)</sup> and is named by Keśava as one of his predecessors<sup>6)</sup>, be one of the three Varma

1) For instance Râvaṇa (5, 88); Laṅkeśvara (3, 16. 26); Daśânana (5, 84); Daityarâja (5, 101; 7, 2); Nîlagrîva (5, 84); Sṛî Candra bhûvallaḥḥa (6, 21); 5, 114 seems to refer to Kṛishṇa the shepherd and to put high attributes to him (pannagatalpa, kamsahara, etc.); Raghuvaṁśa (5, 119); Rudra (2, 26); Rudrâvatâra (5, 62), Mâdeva, Mâdevî (5, 58).

2) Or Sarvavarma. A Sarvavarma is sometimes quoted by mistake as the author of the Kalâpa (or Kâtantra) grammar; M. Müller's Sanscrit Grammar, p. 4. 3) A Dâmodara who at all events lived before 1643 A. D., wrote the metrical composition Vâṇîbhûṣhaṇa, the source of which is the Prâkṛita Piṅgaḷa, and which endeavours to introduce the metres of this work into Samskrîta Prosody. See above p. xiii.; Weber. p. 208. Dâmodara is also a Jaina Tîrthaṅkara, Ind. Ant. ii., 140; and a name of Kṛishṇa. According to the genealogy in N.'s prosody, N.'s own father was Vēṇṇamayya, p. xviii. 4) In these words he specially characterises himself as one of the propagators of vernacular literature in the South.

5) Sbdm. p. 144. The Tēlugu Harivamśa was composed by Tikkanna Somayâji who died, it is said, A. D. 1198; See above p. xxix., and Mr. Brown's Preface to his Dictionary.

6) Sbdm. p. 4.



and the fellow-poet of Nâgavarma, he and also Nâgavarma would have lived before Keśava; and it would also become certain, that they had preceded the reign of Pratâpa Rudra of Ōruṅgal<sup>1)</sup>, if the Jagannâtha vijaya, which refers to Guṇavarma, is to be dated from that king's time (see p. xxxix.). However, having thus obtained the first hint regarding Nâgavarma's priority to Keśava, I may adduce an apparently direct testimony regarding it. Namely, that the two scholars should have quoted so many verses in common<sup>2)</sup>, independently of each other, is very improbable. Either Keśava has made use of Nâgavarma or vice versa. Such being the case one little circumstance seems to make it perfectly evident that the first, to some extent, copied Nâgavarma; viz. Keśava (p. 159), to show the use of the Dative in wishing a blessing (svasti) to somebody, quotes as an instance one of the two benedictory verses with which Nâgavarma concludes the ekârtha kâṇḍa of his Dictionary. Even the most cautious critic will grant that this circumstance is one of some weight. So we may safely assume that Keśava, in undertaking his work, wanted to write a more "comprehensive grammar" (vistâra vyâkaraṇa)<sup>3)</sup> than in this case the mere skeleton in the first part of Nâgavarma's Kâvyâvaloka. The quotation in Keśava p. 18, beginning "varasandhyakshara", is very probably taken from the Kâvyâvalokana wherein (1, 14) it appears to form a statement of the author, and is immediately preceded by the Upendravajra verse that occurs Sbdm. p. 17.

As a curiosity it may be stated here, that our copy of the Kâvyâvaloka (4, 104) has the following verse: "Vâdirâja, who was the destroyer of the mass of Advaitavâdis that were like a troop of rutting elephants, and who was the lion on the mountain formed by the pre-eminent and pointed Syâdvâda, became renowned, so that the learned eulogized

1) p. xxxv.

2) p. xxv.

3) See Sbdm. p. xvi.; the reading there is corroborated by the Mûḍabidar MS. The grammatical quotation alluded to in that page is rule 16 of par. 6 of the Kâvyâvaloka; but does not belong to Keśava's original quotations, as it does not appear in the Mûḍabidar MS., though it is in all the others at hand.—By the way I may remark that the Mûḍabidar MS. does not contain the rules on the so-called passive voice, p. 299 seq., the verbal roots, p. 302 seq., and the Vocabulary, etc., p. 402-408. The second list of the somewhat obsolete words in the Maṅgaḷûr edition seems to be a forgery on account of No. 35 "baḷamardu", gunpowder, as according to Mr. Brown's Tables A. D. 1437 the Musalmans used no fire-arms, and only after the year 1510 cannon and musketry are mentioned in Indian history; unless it can be proved that a good number of years before 1437 gunpowder was known in India.



him." Could the Advaitavâdis be Saṅkarâcârya's followers?<sup>1)</sup> Saṅkarâcârya belongs to the end of the 7th century A. D.

For his Dictionary Nâgavarma has used "Vararuçi, Halâyudha, Sâšvata<sup>2)</sup>, Amarakosha, and others" (1, 2). If Halâyudha, the author of the vocabulary called Abhidhâna ratnamâlâ, and Halâyudha, that of the commentary on Piṅgala's Chandas sūtras called Mṛitasanjivinî, be the same, Nâgavarma's authority would have lived under king Muṅja of Campâ, A. D. 961-985<sup>3)</sup>. It is worthy of notice, that Nâgavarma does not name Hemaçandra who died 1172 A. D.<sup>4)</sup> Nâgavarma's fame appears in v. 4: "When it is stated that Nâgavarma, the neck-ornament of poets, has composed it (the Nighaṇṭu) in Kannaḍa and so clearly that even a dull person may understand it; who would not like it?"

Nâgavarma, as appears very conspicuously from his Nighaṇṭu, was an avowed Jaina<sup>5)</sup>; for, in i., 1 he begins by asking a blessing of Vardhamâna Jinendra, in the seventh verse he asks Vâṇî (Sarasvatî, the synonyms of whom he adduces) to correct his composition, and in the eighth verse he first of all gives the synonyms of Jinešvara, respectively Tîrthakara. His Kâvyâvalokana commences with a prayer to Višvešvara, followed by one to Sarasvatî devî (i., 1. 2), and contains already in our fragment several honorable allusions to Jainism<sup>6)</sup>.

##### 5. On Rudra bhaṭṭa, etc.

It is much to be regretted that for the present it is quite impossible to fix the date of the above-mentioned Jagannâtha vijaya<sup>7)</sup>. It may be one of

1) Vâdirâja is *e. g.* a Bodhisatva with the Buddhists. The Vaishṇava dâsas of Uḍupu on the Western coast used to call their Madhvâcârya (A. D. 1121-1197, Dr. Burnell's *Vamśa* Br. p. xxiv.), the Vâdirâja; see *e. g.* the introduction of the Abhimanyu kâḷaga. The Jaina Abhinava Pampa in his Râmaçandra çarita Purâṇa (1, 24) says: "Srutakîrti (Srutikîrti), acquainted with the threefold knowledge, by means of the weapon of syâdvâda vidyâ, like Devendra, cut off the wings of the paravâdi mountains".

2) This name, however may be an adjective belonging to the next word. Sâšvata, a lexicographer, is the author of the Nânârtha koṣha (Ujjvaladatta to Uṇâdi sūtra, see St. Petersburg Dictionary).

3) p. xi.; Dr. Weber's *Indische Studien* viii., p. 193 seq.; *Indische Streifen* i., p. 312 seq.; 358; ii., 227; Professor Aufrecht's Preface to his edition of the Abhidhânaratnamâlâ (1861). Compare the Halâyudha prior to or contemporaneous with Basava, above p. xxxii.

4) p. xix.

5) Cf. also the verse at the end of the sâmânya kâṇḍa, that will be quoted on p. xl.

6) Jinešvara 2, 52; Jaina grîha and prayer to Guṇabhadra deva 3, 5; Jaina dîkshâ 3, 27; Jinendra deva 3, 42; Jina dharma 5, 62; 6, 48.

7) p. xxxvii.



the earliest Canarese Brahmanical<sup>1)</sup> compositions. It relates the stories of Kṛishṇa according to the Vishṇu Purāṇa (1, 21). The author calls himself Rudra (1, 21.22), and once Rudra bhaṭṭa (1, 16). Like those of Nāgavarma and Keśava, his work is written in archaic language, and in the čampû style which was, it appears, general with the early authors. He begins his composition by asking a blessing of Kṛishṇa (1, 1), then of Caturmukha (2), Umâpati (3), Mârtâṇḍa (4), Gaṇapati (5), and Vâṇî (6). Thereupon, as is customary with all modern poets, he praises Vâlmîki, Vyâsa, Bâṇa<sup>2)</sup>, Harsha<sup>3)</sup>, Mâgha and Kâlidâsa (7-9)<sup>4)</sup>.

In 1, 17 he says, he will tell his story, the “šâradâbhra čandrâtapa Rudra Kṛishṇa kathâ”, in such a manner that the learned will eulogize him. In “the story of Kṛishṇa, who belongs to Rudra whose lustre is like the moon of an autumnal cloud” the Rudra is either the poet himself, or perhaps a patron of his, or both may be meant. In one of the two last-mentioned cases Rudra Pratâpa Gaṇapati of Ōruṅgal (about 1300 A. D.)<sup>5)</sup> might be thought of, and an allusion to his name be found also in the above prayer, wherein Umâpati (Rudra), Mârtâṇḍa with the epithet pratâpodaya, and Gaṇapati occur successively. However that may be, it is a fact that a scholar, named Rudra bhaṭṭa, who lived under the said king, became the author of the Sṛiṅgâratilâka Pratâparudriya in Samskrîta<sup>6)</sup>; and strange to say the Jaina kavi Sâlva<sup>7)</sup>, in his Canarese Rasaratnâkara, alludes to a Rasa-kalikâ of Rudra bhaṭṭa, and designates this person as one of the Aryas whose footsteps he will follow<sup>8)</sup>. Here only one Rudra bhaṭṭa seems to be before us, who may have reproduced his Samskrîta composition in the Karnâṭa language (just as Nāgavarma wrote in both languages, see above p. xxv.) and who perhaps may be also the author of the Jagannâtha vijaya.

1, v. 10 of Rudra is interesting, as, after the above-mentioned Samskrîta

1) The Tēlugu Nannaya bhaṭṭa, probably a Brahman, wrote the Adiparva of the Mahâbhârata about 1130 A. D.; see above p. xxix., seq. In Tēlugu and Tamiḷ the Vishṇu Purāṇa seems to have been little regarded in earlier times. 2) Cf. Weber's Indische Streifen i., p. 312.

3) Cf. Ind. Ant. iii., 30. 4) Weber's Ind. Studien 8, 196. 415, etc.; “On the Râmâyana” p. 81-87. 5) P. xxxv. 6) St. Petersburg Dictionary s. v. Rudrabhaṭṭa (Rudrakavindra). 7) P. xxxiv.

8) 1, in the prose after v. 34; 1, 8. It is questionable whether he cites his work, or only mentions it as an authority; if the verse in question be a quotation, Rudra bhaṭṭa would be proved to be also a Canarese poet.—If it were not too unsafe a guide, as close imitations of ancient poets have been attempted by rather late poets, e. g. the author of the Râjaśekhara vilâsa, the archaic language, style, etc. in the Jagannâtha vijaya would be decidedly in favour of supposing its author to belong to Rudra Pratâpa's time. He uses also the Mahâsragdhara; see above p. xii.



poets, follow the names of nine of his Karnāṭa predecessors, that bear an archaic stamp; it runs thus: "In order that the world may praise this work, may it contain the imaginative power of Saṅkha varma, the elegance of Sāntivarma, the eminence of composition of Guṇavarma, the brilliancy of Manasija, the clever diction of Karṇama, the definition of Pampa, the knowledge (?) of Candrabhaṭṭa, the novelty of Pōnnamayya, and the intelligence of Gajāṅkuṣa!" The first three names appear to refer to the above-mentioned trio: the Saṅkhavarma of our MS. is probably the Sambavarma of the Kāvyaśāloka<sup>1</sup>); Sāntivarma may be a surname to express the endearing character of Nāgavarma, who states about himself in the Kāvyaśāloka at the conclusion of par. 7: "In this manner he who causes to rise the excellencies of poetry (kavitāguṇodaya) and possesses a peaceful mind (śāntamāna), has uttered this, so that the doubt regarding grammar, that is like a sea of darkness, disappears, and the assemblage of the learned quickly assents"<sup>2</sup>); and lastly Guṇavarma is the third of the company of friends. Rudra's work may have had somehow connexion with the black Jagannātha pagoda in Orissa, the erection of which is said to have taken place between A. D. 1240-1299<sup>3</sup>). Our olḍ copy dates from a Prabhava samvatsara, probably A. D. 1807, and was written at Kiraṅgūr by a Narasimbhaṭṭa for a Srīnivāsayya, the younger brother of Venkaṭapatayya.

It seems fit to state here that Sālva in his Rasaratnākara (1, 8) mentions, as another of his authorities, Vidyānātha, probably the author of the Pratāparudrīya, a work on the drama and rhetoric, in honour of Pratāpa Rudra Gaṇapati Kākatēya<sup>4</sup>).

Regarding the *Sabdānuśāsaṇa*, the Samskr̥ta-Karnāṭa grammar

1) mba (०२) and mkha (०२) are easily mistaken one for the other in MSS.

2) This occurs just before the above-quoted passage (p. xxxvi.) in which Nāgavarma is called an abhinava Sarvavarma. The epithet "kavitāguṇodaya", in the Nighaṇṭu, occurs three times in connexion with him, at the end of the ekārtha-, nānārtha-, and sāmānya kāṇḍa. At the conclusion of the latter it is said: "This is the sāmānya kāṇḍa of the Abhidhāna vastukosha that has been composed by Srī Nāgavarma who causes to rise the excellencies of lovely (cāṇcūra) poetry in clear and profound language, born of the good grace of the foot-lotus of Jina, and who is (therefore) praised by people in various ways." Another of his epithets is "cintātīta prānta", he who has arrived at the state of being free from care, at the end of the ekārtha k. In his prosody he is named "guṇāgrāṇi," above p. xix.; and "guṇodayoddāma," p. xx.

3) Brown's Tables, p. 6-8.

4) Mr. Brown's C. Tables, s. 1318 A. D., states that in the days of this king the Bhāskara Rāmāyaṇa, the 7th book or uttara kāṇḍa, was written by Tikkanna; cf. his Essay on Tēlugu Literature, ii., p. 24, 25. He revokes this statement already in his Tables, p. 58. 66, saying that the poet died 1198 A. D. See p. xxix.



in short prose sūtras like Nāgavarma's (p. xxv.)<sup>1)</sup>, mentioned in the Mangalore edition of the Sabdamaṇidarpaṇa (p. xiii., seq.)<sup>2)</sup>, it may be added here, that another MS. with its commentary, the Bhāshāmañjari, by the Jaina Srībhaṭṭākalaṅka, obtained by us through the favor of the Līṅgāita svāmi at Mādevapura maṭha in Kōḍagu (Coorg), says in its concluding śloka<sup>3)</sup>, that it was written by Kṛishṇa rāja (1504-1529 A. D.), *i. e.* probably in his honour. If this statement be true, the Bhāshāmañjari would precede the king's reign by about a hundred years, and the Sabdānuśāsana, its commentary, by about as many, so that its composition may probably be referred to Pratāpa Rudra's time; but it may be older.

#### 6. Probable age.

To sum up, it seems probable that first Nāgavarma, then Keśava (Keṣi), and thereafter Rudra, flourished somewhere between the years 1000-1335 A. D. Sālva probably lived a little after Rudra bhaṭṭa, or may belong to his later days. Keśava's time, if he be identical with the Keṣi of the Canarese Basava Purāṇa, would be about A. D. 1130-1180<sup>4)</sup>.

#### 7. An alphabetical list of early authors.

The following is an alphabetical list of the early Canarese authors mentioned in Nāgavarma, Keśava, Rudra, Sālva, Hiranyagarbha, etc. Where an asterisk is added to a name, it denotes that the person concerned may not have written in Canarese.

- 1) Nannayya bhaṭṭa's treatise on Tēlugu Grammar (of about A. D. 1130) is written in Sanscrit verse. Brown's Grammar, p. 266. 304. 2) The Mūḍabidar MS. of the Sabdamaṇidarpaṇa is also accompanied with a commentary, but not that of Nishṭhūrasaṅjayya, a circumstance that shows the late age of this person; cf. Sbdm., p. xiv. 3) Its introductory śloka (after the Līṅgāita formula "śrīguru Basavalingāya namaḥ") is: "namaḥ śrī Vardhamānāya viśvavidyāvabhāśine | sarvabhāshāmayī bhāshā pravṛittā yan mukhāmbujāt." The concluding one is: "Karnāṭakavyākaraṇam nabhasi vyayavatsare (*i. e.* A. D. 1526) | Kṛishṇa-bhūpena likhitam tatadāvegata kalau." There exists in Mūḍabidar a composition, as it seems on the Jaina religion, by Akalaṅka svāmi; Professor Wilson speaks of Akalaṅka, a Jaina teacher from Savaṇaballugolē, the Jaina village near Cinraipatam, as belonging to the 8th century. See also above p. xxxv. About the Jainas on the Western coast in Tulu, where Mūḍabidar is, see the article by Dr. Burnell in Ind. Ant. ii., 353. Through Dr. B.'s kindness in furnishing me with a catalogue I am enabled to mention some of the Jaina works extant at Mūḍabidar, and have also obtained a copy of the MS. of the Abhinava Pampa Rāma Candra cārita Purāṇa to which he alludes, *ibid.* p. 274, the MS. having been written about 440 years ago (ś. ś. 1350). 4) Keṣirāja was still alive when Basava died in 1168. If, however, the Bijjala deva who died in the same year with Basava, did not begin to reign at Kalyāṇa before the year 1189 A. D., as stated in the Journ. R. A. S., N. S., i., 2, p. 252, Keśava is to be put somewhat later. See above p. xxxii.



1. Amṛitānandi\*, a writer on good composition (Rsr. 1, 8; 1, after 42)<sup>1)</sup>.
2. Argāḷa (Aggāḷa) deva, a Jaina, who finished his Candraprabha Purāṇa A. D. 1189 (Vkp. p. 121)<sup>2)</sup>.
3. Asaga (Sbdm. p. 4).
4. Udayāditya, a writer on good composition (Rsr. 2, after 61).
5. Karṇama (Jagv. 1, 10)<sup>3)</sup>.
6. Kavirājakuñjara, a Jaina, from whose Līlāvatī prabandha at least two verses are quoted in the Sbdm. (1, 11; 3, 86). Perhaps A. D. 873. His real name is said to have been Nemiçandra (Vkp. p. 121)<sup>4)</sup>.
7. Kāma\*, or Kavikāma, appears together with Nāgavarma as a writer on good composition (Nāgavarma Kavikāmādi mārḡa, Rsr. 1, after 8).
8. Keśava, or Keši rāja, the author of the Sabdamanidarpaṇa, a Coḷapālaka çaritra, Subhadràharāṇa, Prabodhaçandra, and Kirāta (Sbdm. p. 408).
9. Gajāṇkuṣa (Jagv. 1, 10).
10. Gajaga (Sbdm. p. 4)<sup>5)</sup>.
11. Gaṇeśvara\*, who, in company with others, wrote a Sāhityasañ-jīvana on good composition (Rsr. 2, after 61).
12. Guṇanandi (Sbdm. p. 4. 39)<sup>6)</sup>.
13. Guṇabhadra deva\* (Kvyl. 3, 5)<sup>7)</sup>.
14. Guṇavarma (Sbdm. p. 4; Kvyl. 4, 100; Jagv. 1, 10), a contemporary of Nāgavarma, who wrote a Canarese Harivamśa (Sbdm. p. 144).
15. Candrabhaṭṭa (Sbdm. p. 4; Jagv. 1, 10).
16. Nāgaçandra Sukavīndra, whom Abhinava Pampa, the author of the Rāmaçandra çarita, is ambitious of imitating (ch. 16, towards

1) An Amṛitānanda yogīśvara is the author of an Akārādi Nighaṇṭu (Mūḍabidar), that is asserted to be the Dhanvantari Nighaṇṭu (materia medica). 2) There are three MSS. at Mūḍab. called Candraprabha kāvya. Argāḷa or Aggāḷa is the name of one of the fourteen

Jaina Tīrthakaras enumerated by Nijagūṇa yogi in his Vivekaçintāmaṇi sub çārvāka śāstra; they are: Hemaçandra (probably the scholar who died A. D. 1172), Nāgaçandra, Nemiçandra, Meghaçandra, Māghaçandra, Ārhata, Ādinātha, Aggāḷa, Pārśvanātha, Saugata, Srutikīrti, Srīmati, Kāmarahita, and Munisvāmi. The names with spaces appear in the list of authors. 3) A Karṇavarma with a (Samskrīta) Nemanātha purāṇa etc. at Mūḍab.

4) A (Samskrīta) Līlāvatī pr. at M. 5) Nos. 9 and 10 may possibly mean the same person. 6) A Guṇanandi appears in the list of Jaina gurus of the Mercara plates that probably date from A. D. 466. Ind. Ant. i., 365. 7) If an author, he may

be the Guṇabhadra āçārya, author of the (Samskrīta) Uttara Purāṇa, at M.



the end). This Nâgaçandra is probably the author of the Canarese treatise on Jaina dharma, called Jinamunitanaya; 102 verses in the Kanda. Its v. 4 runs thus: "The virtue of the good who hear this (my composition), is the fortune of Nâgaçandra who relates (it) and is praised by the poets. Do not think lightly of the saving śrî Jina dharma, thou that goest to emancipation (mokshagâmi), O son of Jina muni!" (Jinamunitanaya, these being the words with which each verse concludes).

17. Nâgavarma, or Nâga, the author of the Kâvyâvaloka, Nighaṇṭu, Chandas, and a Karṇâṭaka vyâkaraṇa in Sanscrit<sup>1)</sup>.
18. Nemiçandra, who has been stated to be identical with Kavirâjakuñjara (Vkp. p. 121)<sup>2)</sup>.
19. Pampa. See Hampa.
20. Ponna. Pönnamayya. See Hönna.
21. Manasiya (Sbdm. p. 4; Jagv. 1, 10), perhaps identical with the Cittaja of the Kavijihvâbandhana (1, 6; Sbdm. p. xxv.).
22. Rudra, or Rudrabhaṭṭa, the author of the Jagannâtha vijaya and perhaps of the Rasakaḷikê.
23. Vidyânâtha\* (Rsr. 1, 8), author of the Pratâparudrîya<sup>3)</sup>, between 1292-1335 A. D.
24. Vîraṇandi\*, a Jaina (Abhinava Pampa 1, 26. 27)<sup>4)</sup>.
25. Saṅkhavarma (Jagv. 1, 10).
26. Sambavarma, a contemporary of Nâgavarma, probably identical with No. 25 (Kvyl. 4, 100).
27. Sântivarma (Jagv. 1, 10), probably a surname of Nâgavarma.
28. Sâlva, the author of the Rasaratnâkara, a treatise on poetry and dramatic composition in three chapters: 1) śṛiṅgâra prapañça; 2) rasa vivaraṇa; 3) nâya nâyikâ vivaraṇa. He has consulted for his work Amṛitânandi, Rudrabhaṭṭa (rasakaḷikê), Vidyânâtha, Hemaçandra, Nâgavarma, Kavikâma, Udayâditya, Gaṇešvara (sâhitya sañjîvana) and others. Among the Paurâṇika and Aitihâsika personages of his quotations occurs also a Candrahâsa (3, 13. 14), a circumstance that may point to the existence of a Canarese Jaimini Bhârata at his time, (different from

1) See note to Hampa, No. 34; and above p. xli. 2) At Mûḍabidar are a Gomāṭa sâra mûla (Samskrîta) by Nemaçandra, and a Tribhaṅgi paramâgama by Nemaçandra siddhânti. (Nemaçandra may be a slip of the Jaina writer's pen instead of Nemiçandra.) 3) There is a Pratâparudra at M. 4) At M. is a Candraprabha kâvya mûla (or mâlâ?) by Vîranandiśvara.



that afterwards to be mentioned). His work, on account of its obscenities, is unfit for publication.

29. *Srî Vijaya* (Sbdm. p. 4).
30. *Samantabhadra*\* (Sbdm. p. 125; Abhin. P. 1, 10)<sup>1)</sup>.
31. *Sarvavarma*\*, a renowned predecessor of *Nāgavarma* (Kvyl 7, at the end).
32. *Sujanottamsa* (Sbdm. p. 4. 109. 112. 133. 164). The supposition has been expressed that he may be identical with *Nemiçandra* (Vkp. p. 121).
33. *Sumanobâṇa*, a poet whose daughter was *Keṣava*'s mother (Sbdm. p. 2).
34. *Hampa*, or *Pampa* (Sbdm. p. 4; Jagv. 1, 10; see No. 16 of our list). One *Abhinava Pampa*, a Jaina, wrote a *Râmaçandra çarita Purâṇa*, a *Mûḍabidar* copy of which is dated A. D. 1428 (see above p. xli., note 3). The work contains the following chapters (*âṣvâsa*): 1. *pîṭhikâ prakaraṇa*; 2. *Daṣaratha janana*; 3. *Daṣaratha kumârodaya varṇana*; 4. *Janaka Jina bhavana darṣana*; 5. *Sîtâ svayamvara*; 6. *vana praveṣa varṇana*; 7. *ṣarad varṇana*; 8. *çaraṇa yugala darpaṇa*; 9. *Sîtâ haraṇa*; 10. *Daṣavadana vaṃṣa varṇana*; 11. *Laṅkâ ḍahana varṇana*; 12. *ṣrî Râma prayâṇa varṇana*; 13. *Balâçyuta puṇya prabhodaya*; 14. *Raghuvîra vijaya varṇana*; 15. *Sîtâ parityâga*; 16. *parinirvâṇa kalyâṇa varṇana*<sup>2)</sup>. It is not

1) Three works of a *Samantabhadra* (Samskrita): *Nyâya niṣçaya vârtikâlaṅkāra*; *Uktyânu-ṣâsana* (?); *Bhâṣamañjari* are at M. 2) The author says (1, 40) he will tell the wonderful story of *Râma* which *Gautama* on the *Vipula* hill by the side of *Vîrajina* told the *Magadhâdhipa* who was a *gaṇâgrani*. He remembers all the great followers of *Gautama*'s *sudharma* (1, 7), the *śrutakevali Bhadrabâhu* (v. 8), *Bhûtabali*, *Purpadanta*, *Jinasena*, *Munîndra*, *Samantabhadra* (v. 10), *Kaviparameshṭhi*, *Pûjyapâda* (v. 11; these last-mentioned three *svâmiṣ* occur *Sabdamanidarpaṇa* p. 125), *Kuṇḍakundâçârya* or *Kõṇḍa*—(v. 12), *Akalâṅka çandra* (v. 13), *Vardhamâna bhaṭṭâraka* who caused the *divyabhâṣârasapûrṇaśrutapayodhi* to be obtained (v. 14. 15), *Bâlâçandra* (v. 16. 17. 18), *Meghaçandra* (v. 19. 20), *Subhakîrti* (v. 21-23), *Srutakîrti* (once *Srutikîrti*, v. 24. 25), and *Vîraṇandisiddhântika* (v. 26. 27; cf. the Jaina *siddhânta* works, Ind. Ant. ii., 198).—The *Kõṇḍakundânvaya* appears in a *Cera* grant that belongs to 466 A. D., Ind. Ant. i., 365; a *Kundâçârya* occurs 522 A. D., Ind. Ant. ii., 131. *Akalâṅka çandra* may be the teacher of 788 A. D. mentioned in Ind. Ant. ii., 15. 16; cf. iii., 193; above p. xli. *Bâlâçandra* occurs in the prose-sentence at the end of each chapter as being the guru of the author of the work. *Meghaçandra* is one of the fourteen *Tîrthaṅkaras* mentioned above in p. xlii. Of *Srutakîrti*, also one of the above-mentioned *Tîrthaṅkaras*, it is said: "When *Srutakîrti*, the *traividya*vratî, by *gatapratyâgata* communicated the *Râghava Pâṇḍaviya*, he making it the surprise of the learned, manifested pure fame"; this work seems to be similar to the *Râghava Pâṇḍaviya* of *Kavirâja* (who perhaps belongs to the 11th century), as both appear to possess the peculiarity of giving two meanings when differently read, the last-mentioned presenting in the same words the story of the *Râghavas*



quite impossible that the original Hampa is identical with the Tamil Kamba or Kampa, the author of a Râmâyana, as the Tamil letter k may represent an h; but in this case Kampa's work ought to be Jaina; see above p. xxx.

35. Hamsarâja, an author from whom a quotation is found in Nâgavarma (Kvyt. 5, 84) and in Keśava (Sbdm. p. 377)<sup>1)</sup>.
36. Hemaçandra\* (Rsr. 1, 8).
37. Hōnna, or Pōnna (Sbdm. p. 4), who is probably the same as Pōnnam ayya (master) of Rudra (Jagv. 1, 10).

Two other Jainas may still be named, viz. Guṇaçandra\* and Deva-çandra. Guṇaçandra, the author of a Pârśvâbhyudayamâghaṇandîśvara, may be identical with the Guṇaçandra âçârya of Ind. Ant. ii., 131<sup>2)</sup>, occurring there under Pratâpa Ballâḷa whose second successor is Vîra Ballâḷa (1193-1199 A. D.)<sup>3)</sup>. Devaçandra wrote a Canarese Râjâvali kathê according to Ind. Ant. iii., 154. To this period may further belong two well-known Jaina Canarese treatises: the Sâstrasâra, and the Dharmaparîkshê (by Vṛittavilâsa), copies of both of which are met with at Mûḍabidar<sup>4)</sup>; and two Canarese Commentaries: the one on the Amarakosha, called Nâçirâji; and the other on Halâyudha's Abhidhânaratnamâlâ. This recension of the Abhidhânaratnamâlâ does not contain the stanzas referred to and quoted in Prof. Aufrecht's edition p. 98 seq.

Of the above-mentioned 40 names of early authors one only can with certainty be referred by me to a Brahman, viz. Rudra; his age, however, is still questionable. No. 1. 4. 5. 7. 11. 23 may perhaps be also Brahmanical.

and Pâṇḍavas (St. Petersburg Lexicon; Weber's Indische Streifen i., 352. 369. 371; Ind. Ant. i., 250). At Mûḍabidar are: Raghuvamśa by Kîrtikaviśvara; Amoghavṛitti by Viśâlakîrti svâmi; Jina yajña phalodaya by Kalyâṇakîrti. An Amalakîrti occurs Ind. Ant. ii., 131. Regarding Vîraṇandi see note to No. 24.—At Mûḍabidar are as works of Hampa kavi (whether Abhinava H. ?): Laghu purâṇa, Pârśvanâtha purâṇa, and Pâramâgama. [Since writing the above we received the first 5 chapters of Abhinava Pampa's work in print from L. Rice, Esq. who is editing the whole. Mr. Rice remarks in his Prefatory Notice "the Mûla Pampa, as we learn from the Râma kathâvatâra, was a different person from Abhinava Pampa. It also informs us that the latter derived the materials for his poem from previously existing works, named Râmaçaritra, Kumudendu Râmâyana, Puṇyâśrava kathâsâra and others; whose authors were Câmunḍa râya, Nâgaçandra (see above No. 16), Mâghanandi, Siddhânti Kumudendu, Nayasena and others". Mr. Rice is going to publish also, as he states, Nâgavarma's Bhâṣhâbhûṣhaṇa (a Canarese grammar in Sanscrit) and Sabdânusâsana.]

1) In Keśava there is a fragment, whereas the whole verse in the Mahâsragdharâ metre occurs in Nâgavarma. 2) Or with the Guṇaçandra Bhaṭâra of the Kōṇḍakundânvaya of the Cera grant of 466 A. D.; see above p. xlv. 3) See above p. xxxii.

4) They are archaic in style and language; the following śloka, used against Brahmanical antagonists, occurs in both: matsyaḥ kûrmo varâhaḥ ça nârasimhaḥ ça vâmanaḥ | râmo râmaḥ ça kṛishṇaḥ ça bauddhaḥ kalki dasâkṛitiḥ. Cf. Ind. Evangelical Review, i., 1, p. 67 seq.



That Rudra, though a follower of Vishṇu, mentions some of the renowned Jaina authorities of his time, is not to be wondered at, as he quotes them merely with regard to their style, a step most probably taken from his having no other choice, and which had no connexion with his religious views.

#### 8. Some Saiva Paṇḍitas

As scholars at the time of the founder of their sect, Basava, the Liṅgāitas adduce the following (Saivas):

1. Malhaṇa or Maluhaṇa, a śiva kavi or śaiva kavindra, whose companion was Maluhaṇî<sup>1</sup>). He is the author of a Sivastotra of forty verses in Sanscrit. (Regarding his age it is uncertain whether tradition places him before or contemporary with Basava.)

2. Paṇḍitârâdhya, also called Paṇḍiteśa and Paṇḍita ayya (master), or simply Paṇḍita, a śiva kavi and Siva's dear paṇḍita. He was born at Sudkâkuṇḍa, and appears at the court of Anantapâla nripâla<sup>2</sup>). He is counted as one of the Liṅgâita Pañcâcâryas. His legend exists in Têlugu.

3. Srîpati paṇḍita or Siripati paṇḍita, called also simply Srîpaṇḍita, the siva kâvya<sup>3</sup>).

4. Sivaleṅka Mañçanṇa (anṇa = elder brother) or Sivaleṅka Mañçayya (ayya = master), called also Leṅka Mañçideva, Mañçana paṇḍita, Mañçanârya, Mañcârya and Mañçayya, Siva's collector of customs (sun-kiga)<sup>4</sup>).

5. Mallikârjuna paṇḍita or Mallikârjuna ârâdhya of Amaraguṇḍa<sup>5</sup>).

#### 9. A few general remarks.

The Jainas of the beginning of the 5th century, in their works, treated the Brahmans with marked disrespect, saying *e. g.* that a Cakravarti, a Baladeva or a Vasudeva could not be born in a Brahman or other mean family, but received birth in a noble family, a Kshatriya family, as in the family of Ikshvâku, or the Harivamśa<sup>6</sup>).

1) Bas. P. ch. 42; 50, 74; Can. B. P. 1, 29; 55, 44; Rajaśekh. 1, 17; Praudharè. ch. 9.

2) Gaṇasahasranâma 8, 14; Bas. P. 9, 43; Can. B. P. 1, 24. 29; 57, 18; 59, 21 seq.

3) Gaṇas. 8, 1; Bas. P. 1, 10 (see above p. xxxii.); 9, 43; 55, 24. 25. 4) Gaṇas. 8, 60;

Bas. P. 1, 10; 9, 39; 53, 55; 57, 44. 5) Bas. P. 1, 10; Can. B. P. 57, 17 (where he appears just after Vemana ârâdhya; is this person the Têlugu Vemana who has written a śataka?). About Amaraguṇḍa cf. Sudhâkuṇḍa of No. 2.—As old śiva poets are enumerated by the Liṅgâitas *e. g.* the following: Kâlîdâsa, Bâṇa, Mayûra, Bhavabhûti, Halâyudha, Udbhaṭa, and a Saṅkara; see Can. Bas. P. 1, 29; Râjaś. 1, 17; etc., and above p. xxxii.

6) See M. Müller's Sanscrit Literature, p. 261.



Further proofs of their predilection for the Kshatriyas are Guṇavarma's *Harivamśa*, Pampa's *Rāmāyaṇa*, and the quotations from the works of all the old Jaina authors, as they appear in Nāgavarma and Keśava (as shown above), in which frequent allusions to Kshatriyas of the Mahābhārata, Rāmāyaṇa and Southern dynasties occur. At Mūḍabidar are, besides the already mentioned works, a *Rāmačandra čaritē* and a *Hampaka Bhārata* (by Caturakavitāguṇārṇava), both in Canarese; and Hiraṇyagarbha (p. 46) knows of a Jaina *Rāmāyaṇa purāṇa*, *Harivamśa p.*, *Bhārata p.*, *Rāmāyaṇa* and *Paraśu rāmāyaṇa*, all in the same language. The *Līlāvatī prabandha* treats of the Jaina king Cintāmaṇi, whose son is Kandarpa deva and whose minister is Makaranda; and Argala's *Candraprabha purāṇa* contains a novel about king Ajitasena<sup>1</sup>). No Canarese Itihāsa or Purāṇa by Brahmans seems to have existed before Rudra Pratāpa Gaṇapati (at whose time Brahmanical and Liṅgāita Canarese literature most probably came into existence); the Brahmanical Canarese Bhārata, Rāmāyaṇa, etc., known nowadays, belong to a comparatively recent period.

Another peculiar feature of the first period of Canarese literature, as it appears in the Jaina works down to Sālva, is the obnoxious taste for obscene matters, a taste that in all the branches of Canarese literature of all sects did not grow less in the following centuries, and is even nowadays certainly not on the decrease, which deplorable circumstance appears also in the republishing of both so-called religious and legendary books that contain impurities, and in adding commentaries that nourish the bad inclinations also of the hearts of the uneducated classes.

Some further circumstances in connexion with ancient Canarese literature still require particular consideration. The first is the to my knowledge total absence of all such true Canarese metres as are composed of certain Mora-feet without paying any regard to the forms and names of the feet, excepting only that none is allowed to begin with an Iambus (*i. e.* Ragalēs and modern Shatpadis); another is that each verse-line, in its second letter, bears an Alliteration, this being the same for all the four lines; and a third that all the works are in *Campu*, *i. e.* are compositions in prose and verse (*Vṛittas*, *Kandas*, *Akkaras*, *Tripadi*). Besides, unacknowledged grammatical licences are nowhere met with; *Tadbhavas*, from Sanscrit, more or less occur in all the early compositions, the other vocables being Sanscrit and Canarese.

1) With Sālva an Ajitasena nripa occurs in a quotation (2, 15).



## II. The later Period, from about 1300 to 1872 A. D.

### 1. The Līngāita and Saiva period, about 1300-1500 (1490).<sup>1)</sup>

The first part of this later period is characterised by the growth of Līngāitism, which between the years 1160-1168 A. D. or somewhat later had been established at Kalyāṇapura by the efforts of king Bijjaḷa's minister Basava, a Brahman by birth<sup>2)</sup>. According to tradition soon after the founder's death the sect spread to Uḷavi, not far from the S. E. frontier of Govē (Goa); to Sōnnalâpura or Sōnnaligē (said to be the present Solâpura), Srīgiri, and the Malē rājya or Malē deśa (hill-country) wherein Khāṇḍēya, Hōnnûr and in its vicinity Bâlē halli are mentioned; and to Sivagaṅgē.<sup>3)</sup>

This progress is said to have taken place within 60 years from Basava's death, *i. e.* between the years 1168-1228 A. D., under the rule of king Aḷiya Bijjaḷa of Kalyāṇa, the successor of Bijjaḷa. To Aḷiya Bijjaḷa, at the commencement of his reign, was said, according to the legend: "The royal insignia will be with thee for 60 years; afterwards the Rākshasa Pītāmbara will be born of the race of the Turkas, and will rule successively for 770 years. They will cause this (Kalyāṇa) country to be called Turka ānya (Turk kingdom), destroy Kalyāṇa, and build Kaluburigē. Thus Turukānya will come into existence"<sup>4)</sup>. Then the legend having related the growth of Līngāitism in a prophetic tone, says: "For sixty years after Basava's death Aḷiya Bijjaḷa will reign, and afterwards with an unequal force fight against the Turkas, and die, when the Turkas with great effort will destroy the glorious Kalyāṇa, rebuild Kaluburigē, kill cattle in Tripurāntaka's temple, break Garuḍa's pillar, and build a mosque (masudi)"<sup>5)</sup>.

1) Regarding the year 1490 see further on the No. 15 of the list of authors. 2) His Līngāitism, which henceforth is to be understood as being meant in this article, is different from the worship of the līngadhâris which preceded it, and which is also still extant. This prior līnga worship is specifically Brahmanical, and the Brahmans who wear the sacrificial thread and the līnga, are called Ārādhyā Brāhmaṇas in the South. Basava abolished Brahmanical ceremonies, made the līnga a common property to all, and relaxed caste-laws among his followers.

3) Can. Bas. Pur. (of A. D. 1585) 62, 31. 32. 35. 37. 38 seq.

4) Ditto. 62, 30; cf. 63, 41. 5) Ditto. 62, 44. The 770 years, according to the Purāṇa's system making Basava to die A. D. 785 (cf. above p. xxxii.), would close A. D. 1615, *i. e.* 51 years after the battle of Talakotē (1564), where Rāma rāja of Vidyānagara (Āṇēgundi), a prince of the house of Narasimha, was killed. After Rāma's fall his family, for a time, took up its abode at Srīraṅgapaṭṇa, and Candragiri near Tirupati; 1610 Srīraṅgapaṭṇa became the seat of government of Rāya ṣḍēya (master) of Maisûr. About Vēṅkaṭapati, one of the last of Rāma's family (about 1591-1630 A. D.), see Ind. Ant. ii., 371. 1640 Srīraṅga, the son of Canna and the last rāja of the Narasimha dynasty, made a grant to the English of the site of the city of Madras (Cannapaṭṇa), and six years afterwards had to fly before the Sultān of



“When this Kalyâṇa has been destroyed, the Turka Rākshasas will ransack and strip its people. Then the ayyas Gummaṇa and Pemmaṇa, the vratis, having no place where to remain, will go and build a town in a good spot near Sivagaṅgē”, calling it Gummaḷāpura, and found the Karnāṭa land or kingdom, which is also called Sēṭṭi nāḍu (land of the great merchants) or Pabuvāḍa (settlement of the prabhus), “where clever persons will be who are acquainted with all the purāṇas and āgamas of true and pure wisdom, and who know the Canarese and all the other śāstras”<sup>1)</sup>.

This Karnāṭa kingdom<sup>2)</sup> is probably identical with the Mahā Karnāṭaka, mentioned in the Canarese novel, called Kumāra (Kōmāra) Rāma cārīta, the story of which begins at the time when Rāma deva of Devagiri (Daulatābād) and the Ballāla rāyas (of Halēbīḍu or Dvārāsamudra) were flourishing<sup>3)</sup>, and therefore previous to the year 1306 A. D., when Rāma was overcome by the Mohammadans. In 1310 Halēbīḍu was for the first time taken by them. It was destroyed in 1326.

According to the just-mentioned Kumāra Rāma cārīta the devout Liṅgāita Siṅgi nāyaka or Mummaḍi Siṅga comes from Malēpanti (Malēpanta, Malēpantha) in the Mahā Karnāṭaka to Rāma deva of Devagiri<sup>4)</sup>, aids him in his fight against the Sultān (Suritāḷa)<sup>5)</sup> of Dilli, sees him in captivity, returns to Malēpanthi, protects Rāma at Rāyadurga, becomes governor, when after Rāma's death feuds arise, causes his son Kampila, whom he had obtained by the favour of Kappili Someśa<sup>6)</sup>, to be crowned, and dies<sup>7)</sup>. Kampila married Hari Amma, the daughter of Gujjāla Kāṭi nāyaka<sup>8)</sup>, who through the grace of Jaṭṭiṅga (Jaṭṭaṅgi, Jēṭṭiṅgi, Jēṭṭiṅgi Rāma, Rāmeśa liṅga) gives birth to Kumāra Rāma<sup>9)</sup>.

Golakōṇḍē who had invaded the Karnāṭaka, i. e. the district on the Eastern coast which still bears that name for the Canarese dynasty of Vidyānagara having ruled over it since about 1490.—Pitāmbara is a name of Kṛishṇa, and one of his epithets, e. g. in the Vaishṇava dāsa padas; the Rākshasa Pitāmbara probably denotes a line of Vaishṇava rulers that, to Liṅgāitas, appeared as fiends and Turks, perhaps some of the Ballālas whose rule, about A. D. 1193, extended to the frontiers of Devagiri; see further on. Sixty-five years after Aḷiya Bijjala, A. D. 1293, the Mohammadans took Kaluburigē, where 1347 they established the Bāhminī dynasty. The year 1293 is obtained, if Basava died so early as 1168; but see p. xxxii.

1) Can. Bas. P. 62, 45-50. At Gummaḷāpura afterwards in the 16th century there appear Siddhalinga ācārya (Rāghvāṅkaç. 19, 88; Can. Bas. P. 63, 47) and Jaṅguli Virappa (Can. Bas. P. 63, 54).

2) Bas. Pur. 2, 28 it is said that to the S. W. of Srīgiri is Nandimaṇḍala; and v. 45 that to the W. of Srīgiri is the excellent Karnāṭa deśa (where at Ingalēśvara Bāgavāḍi the known Basava is born).

3) 1, 1-28; 3, 97. 4) 1, 1-28. 5) Suritāḷa, as the Liṅgāita works regularly call the Sultān, is explained to mean “he who takes arrack” (surē, and tāl, to take), Saraṇalīlāmṛita, p. 174.

6) Compare Kampana Soma in Gaṇa-sahasranāma 2, 38.

7) 2, 1-67. 8) 1, 49-52. There is a Kāṭi Nāyaka of Suggalūr in Can. Bas. P. 62, 75; see Ind. Ant. ii., p. 307.

9) 3, 1-22.



Kampila occupies and fortifies the Hōsa malē durgā<sup>1)</sup>; and young Rāma marches out, and takes the forts of Toragal, Hānagal, Učcaṅgi durgā, Nidugal durgā, Harihara, and coming to Penagōṇḍē also Candragutti and Bēlagāvu<sup>2)</sup>. Afterwards, when twelve years old, he marches against Jagatāpi of Guṭti<sup>3)</sup>; issues as victor from a fight about a Bōlla (or Bolāni horse) with Ēppattu rāya, the son of Rudra Pratāpa Gaṇapati of Ōruṅgal (A. D. 1295—1335); and on his return defeats several Tēlugu Rēḍḍis (Madana R., Malla R., Mača R., Kali R., Maḍuva R., and Nāyaka R.), and also the Mārigōṇḍa or Māra<sup>4)</sup>. After his return to Hōsamalē, on a hunt, he finds Kummaṭa durgā, the Jaina inmates of which go away and build Kōppala (to the S. W. of Ānēgundi), and fortifies it<sup>5)</sup>; it is near the Tuṅgabhadra<sup>6)</sup>. While his father is still alive, Rāma is killed in a fight against the Turks, who had come from Dilli to destroy Kummaṭa<sup>7)</sup>; and Kampila sends the head of his son to Kāṣi's Īśvara.

Meanwhile, before the time of Basava of Kalyāṇa, the Ballāḷa or Hōysala dynasty had been established, whose capital was Haḷē-bīḍu (*i. e.* old settlement). The Can. Bas. Purāṇa relates that the first king, Hōysala, was crowned in Sāl. S. 800, the Vilambi year, *i. e.* A. D. 878.<sup>8)</sup> Of his fourth successor Viṣṇuvardhana it is stated that he made many religious gifts, invaded the whole earth as far as Bēlvōla (generally called Bēlavala)<sup>9)</sup>, and washed his horse in the Kṛishṇavenā (near Sātārā); he was contemporary with Paramardi or Pērmādi deva, *i. e.* the Cālukya king Vikramāditya II. of Kalyāṇa, who lived between A. D. 1076-1127, and died A. D. 1134.<sup>10)</sup> Viṣṇuvardhana's successor was one Narasimha with his wife Ečala devī, who was followed by Vīra Ballāḷa, who wrested the country of Kuntala from the Yādava dynasty of Devagiri, and fixed upon Lōkkigūṇḍi (Lakkūṇḍi) as his capital. One of his grants (at Gadagu) that bears among others a figure of Basava and is connected with liṅgas, was made A. D. 1193; he ruled still 1199.<sup>11)</sup> After him reigned Someśvara from A. D. 1233-1283, when his son

1) Beginning with this statement a very brief summary of the story is given in Can. B. P. 63, 77, where it is placed just before Harihara of Ānēgundi, crowned A. D. 1336. 2) 23-92.

For Učcaṅgi cf. Ind. Ant. ii., 302.

3) Ch. 4.

4) Ch. 5.

5) Ch. 7.

6) Ch. 8.

7) Chs. 10. 11.

8) 62, 51. The Vilambi year is right. As we have seen p. xxxii., the Purāṇa places Basava's death A. D. 785. After Hōysala follows Vinayāditya; then Ereyāṅga, Ballāḷa, (Udayāditya), and Viṣṇuvardhana. 9) This name was given to the fertile district of the Canarese country in or about the centre of which are Gadagu, Dambala and Lakkūṇḍi, belonging to the Dhāravāḍa Collectorate. See Ind. Ant. ii., 297; ii., 24; and above p. xxxi.

10) Brown's Tables p. 61.

11) For this see Mr. J. F. Fleet in Ind. Ant. ii, 296 seq.; cf. i., 156; ii., 131; iii., 264; and above p. xxxii.



Vîra Narasimha râya succeeded him, who may be the same whom Ferishta (the great Persian historian of the latter part of the 16th century) calls Bilal Dev (Ballâla king), and who lived still A. D. 1295.<sup>1)</sup> As already remarked, Halëbîdu was taken by the Mohammadians A. D. 1310.

In connexion with the Ballâla râjas the Can. Bas. Purâṇa relates, that the Ballâla Vishṇu Vardhana erected a Vishṇu temple at Belûr or Velâpura<sup>2)</sup>. Then, it proceeds to say: "When the ruler of the land, (the) Ballâla, asks for the accounts of Hariṣvara, who is known as the chief of the family of the village-clerks (karaṇika) in the town called Halëbîdu, he having dropped (biṭṭu) the writing cloth (kaḍata), rubs his hands. When the king inquires: 'Let me know the meaning of this (thy strange movement)!', he says: 'When in the temple of Virûpāksha (at Pampākshetra, *i. e.* Kalyâṇa on the Tungabhadra)<sup>3)</sup> a burning lamp having come into contact with the curtain cloth, it took fire, and I extinguished it. Hear!' Then the king says: 'The curtain cloth of what Virûpāksha temple? Where? What a wonder thou (art to me)!' and without delay" has further inquiries made, and sends Hariṣvara to the said temple at Pampākshetra to be there, where Hari aṇṇa (*i. e.* elder brother) recites verses in Ragalë metres concerning Siva's various hosts and the marriage of Girijâ (Girijâvivâha), and dies<sup>4)</sup>. Then the legend goes on: "There is the sister's son of the great Hariṣvara, who is called the śarabha bheruṇḍa of the poets of both languages<sup>5)</sup>, is decorated with various badges of honour, and whose name is Râghava. He goes to the town of Orugal (or Ōruṅgal, *i. e.* one stone, ekašila), defeats the opponents there, receives from the Vireṣa (idol) an excellent ornamental breast-plate, on his return goes to Velâpura, leaves his body in the fine grave, and without delay becomes

1) Brown p. 29. 61. 2) 62, 52. This Vishṇu Vardhana must be the above-mentioned one; cf. Ind. Ant. i., p. 40 seq. Ind. Ant. ii., 131 it is said: "š. š. 1039 (*i. e.* A. D. 1117) Bëṭṭa (*i. e.* hill) Vardhana under the taunts of his favourite concubine, and the arguments of Râmânuja âcârya (cf. Brown p. 57; 61) . . . became a convert to the Vaishṇava religion, changed his name to Vishṇu Vardhana, . . . and set up pañca Nârâyanas, viz. Cënniga Nârâyana (Kṛishṇa) at Belûr, Kîrti Nârâyana at Talakâdu, Vijaya N. at Vijayapura, Vîra N. at Gadagu," etc. This Bëṭṭa Vishṇu Vardhana, according to Brown p. 61, died A. D. 1134; cf. also Murdoch, p. 66. Bëṭṭa râya Vishṇu Vardhana, with Mr Brown, is once a Câlukya, ruling (at Kalyâṇa) from 1111-1139 A. D. (C. T. p. 58), and another time a Hôysala, dying 1134 A. D. (p. 4; 61). See above p. xxix., seq. According to another legend in Ind. Ant. ii., 174 seq. the fort and temple at Rae Velûr were built by a person called Bimardi (Paramardi?), between A. D. 1268-1277, and the idol belonged to Sambašiva, or was an Iṣvara lînga. About the Canniga at Belûr cf. Ind. Ant. ii., 309. 3) Sometimes written Pômpākshetra.

4) 62, 53-55. 5) Probably Samskrîta and Karnâṭa; perhaps Têlugu and Karnâṭa, as the poets of that time were accustomed to write in these two languages.



emancipated (bayal, lit. empty). There (at Velâpura) is the best of the Bammaṇas (Brâhmaṇas) and a vîra śaiva âcârya. His name is Padma arasa (*i. e.* râja)". He disputes with a Tibuvana (tribhuvana) tâta, defeats him, and makes him his own disciple, whereupon Biṭṭa Ballâḷa sends for Padma arasa, at his own expense has a large tank (kêrë) built by him, and gives the open space (bayal) that lies below the tank to the eighty-eight Bammaṇas of that place; and Padma arasa is called Kêrë Padma arasa, and becomes emancipated (bayal) in the open space<sup>1)</sup>. Then, without any connecting remark, the legend proceeds: "The man of clean walk, Somešvara of Pâlkurikë, in the proper order performs the sixty-four śîlas, and with pleasure comes to Kaḷḷeya, where he becomes truly emancipated in the Siva grave"<sup>2)</sup>. A little further on appears Harabhakta of Anekañjanûr, a śaiva mendicant (âṇḍi), who composed a bhâshya on the Veda<sup>3)</sup>. At the fine town of Paṭṭeśvara one Râma ayya proves the truth of Liṅgâitism by throwing the Basava Paurâṇa into the fire without its being burnt<sup>4)</sup>; and Siva kavîśa at Bâyibidiri performs wonders before the Sultân (Suritâḷa)<sup>5)</sup>. Shortly afterwards the very brief summary of the story of king Kâmpala and his son Râma or Râma nâtha occurs<sup>6)</sup>; and then follows the coronation of Harihara of Āṇegundi (Āṇegöndi) *S. S.* 1258, *i. e.* A. D. 1336, "who, in the neighbourhood of the Virûpâksha temple of Pampë, builds the town called Vidyânagara"<sup>7)</sup>.

Thus according to this portion of a still longer legend there lived under the Ballâḷas the Laiṅga poets: Hariśvara, Râghava, Padmarasa, Somešvara, Harabhakta, and Sivakavîśa,

To obtain some more particulars regarding the age of these poets the Râghavânka çaritra is serviceable. It states: Hariśvara was at Hampë or Pampâpura, in the Kuntala deśa, on the banks of the Tuṅgabhadra, when Râghava was born to Hariśvara's sister Rudrâṇî and Mahâdeva bhaṭṭa, and Hariśvara became his guru<sup>8)</sup>. When the poetical talents of Râghava begin to develop, he, after worshipping in the temple of the Virûpâksha liṅga, goes to Deva râja, king of Pampâpura, at whose court, at his express wish, he recites the story of Hariščandra to the great satisfaction of all present<sup>9)</sup>; but for this offence against Siva his guru Hariśvara knocks out his teeth with one of his wooden shoes, which he receives back only after due repentance<sup>10)</sup>. Henceforth Râghava excels in relating so-

1) 62, 56-58.

2) v. 59.

3) v. 63.

4) v. 68.

5) v. 72.

6) Vide above p. xlix., seq.

7) 63, 2. 3.

8) 1, 1—2, 35.

9) Ch. 3.

10) Ch. 4.



manâtha satkâvyas, etc.<sup>1)</sup>, and once travels to Hôysaḷa nagara to see king Narasimha Ballâḷa's minister Kêrê Padma arasa, who built the tank, defeated the Vaishṇava Tribhuvana tâta, and made him a vîra śaiva<sup>2)</sup>. Having returned to Hampē and Hari arasa (*i. e.* Hari īśvara)<sup>3)</sup>, he hears that at the court of Rudra Pratâpa of Ōruṅgal (or also Orugal) there are bad poets (kukavi) called eka-, dvi-, tri-sandhâgrâhis, whereupon he proceeds there, and is well received by the king<sup>4)</sup>. He composes there the story of Vîreśvara in the Shaṭpadi metre, reads it at the court, gains the victory over his opponents<sup>5)</sup>, returns to Hampē, and at the command of his guru Hari deva<sup>6)</sup> goes to Belûr where Padmarasa causes a grave to be prepared for him<sup>7)</sup>.

After so much it is evident that, according to tradition, the first Ballâḷa Viṣṇuvardhana who died 1134 A. D., about 34 years before Basava, can have had no connexion with Hariśvara, or in other words that the king Biṭṭa Ballâḷa cannot be identical with the Bêṭṭa Viṣṇuvardhana Ballâḷa, as Hariśvara's contemporaries, Râghava and Padmarasa<sup>8)</sup>, live with him at the time of Narasimha Ballâḷa of Haḷebîḍu, Rudra Pratâpa of Ōruṅgal, and Devarâja of Pampâpura (or Ānēgundi, the later Vidyânagara). Rudra Pratâpa reigned between A. D. 1292-1335; Vîra Narasimha (or Ballâḷa deva) from A. D. 1283; and (Praudha) Devarâja from A. D. 1286-1328<sup>9)</sup>. Hariśvara, therefore, cannot have lived any length of time before Vîra Narasimha or Biṭṭa Ballâḷa, *i. e.* before 1283, this year falling 115 years after Basava's death. Râghava's father comforts his wife, when still childless, by relating among other old stories how by parama Vṛishabhendra's favor Mâda arasa and Mâdalâmbikē had obtained the son Mala Basava (of Bijjaḷa's time), thus referring Basava to the past<sup>10)</sup>.

1) Chs. 13-15.

2) 16, 2. 5. 20.

3) Ch. 16 (continuation).

4) Ch. 17.

5) Ch. 18.

6) This name is given to Hariśvara also Canarese Brahmottara Kâṇḍa,

1, 9. 7) Ch. 19.

8) He is one of the Śiva kavis enumerated Can. Bas. P. 1, 29;

Saraṇalîlâmṛita p. 3.

9) Brown p. 30. No other person but he can be meant. It

appears that Harihara was the successor of this Devarâja, removing the seat of government from Kalyâṇa or Ānēgundi a little further on to Vidyânagari. Dr. Burnell says, Vamsabrâhmaṇa p. viii: "Vulgar tradition attributes the foundation of Vidyânagara to him (Mayaṇa, the father of Sâyaṇa) or rather to Sâyaṇa himself (who was born A. D. 1295, and died 1386), and to the use of a hidden treasure; but the place seems to have existed before their time".—

The surname "Biṭṭa" before Ballâḷa is probably connected with the above-stated tradition that in the Ballâḷa's presence Hariśvara "having dropped (biṭṭu) the writing cloth" etc. Biṭṭa Ballâḷa then denotes "the Ballâḷa in whose presence (the writing material) was dropped"; such is a common way of expression in Canarese. Whether the Purâṇa writer himself identified the Bêṭṭa B. and Biṭṭa B. is a question that does not concern us here; however he would have done so, if Râmânuja (1127 A. D.) be meant by Tibuvana tâta.

10) Râghv. çar. 1, 50.



Harîṣvara, as stated above, wrote his poems in Ragalēs, metres that are mentioned by Nāgavarma, but were not in use in very early times. His disciple Rāghava, according to tradition, ushered in the period of the modern Shaṭpadi metres, in which nearly all the works of the later period, Liṅgāita as well as Brāhmaṇa, are written (generally a whole work, however so bulky, in only one class), and which are closely related to the Ragalēs. At the time when Rāghava was at Ōruṅgal, during the reign of king Rudra Pratāpa, he composed, as indicated above, a tale of Vîreṣvara in the (modern) Shaṭpadi metre at which he remarked: "Before (me) nobody has ever praised with these Shaṭpadis; by me they have also been invented (nirmita); therefore, oh! the name of virgin-poetry will be an ornament to this composition." "Such was his resolution; and he gave it that name".<sup>1)</sup>

In recounting the poets of the later period who occur in the Can. Bas. Purāṇa, in the inverse order, it is expedient to introduce and begin with Bhîma or Bhîma arasa, the son of the famous Sivakavi<sup>2)</sup> and the author of the Canarese Basava Purāṇa which he finished A. D. 1369,<sup>3)</sup> and in the prologue to which he says he will perform his work also by the grace of sukavi Hari (Harîṣvara) and his good son Rāghava, who are ubhaya kavi śarabha bheruṇḍas<sup>4)</sup>; after him we meet first Sivakavi deva (of Bâyibidiri or of Bâlaçandra nagara)<sup>5)</sup> who must be the above-mentioned father of Bhîma; then Harabhakta; then the kavi Somanātha or Someṣvara of Pâlkurikē to whom probably the Basava Paurāṇa at Paṭṭeṣvara belongs, as he is the author of a Basava Purāṇa (in Tēlugu), of which Bhîma made free use when composing his Canarese work<sup>6)</sup>; and thereupon the other two Liṅgāitas, Rāghava and his uncle Harîṣvara. When Bhîma was writing, Haḷēbîḍu, the capital of the Ballāla rāyas, had already been destroyed (A. D. 1326).

For the present it is still impossible to define the extent to which the so-called New Canarese appears already in the writings of the first representatives of the later period; but in the writers of the second half all its forms are met with.

The following is a list of Liṅgāita and Saiva (Ārādhyā Brāhmaṇa) authors and their works belonging to the first half of this period, to some degree tentatively arranged in a chronological order:

1) Rāghavāṅka čaritra 18, 3.

2) Bas. P. 1, 17; Can. B. P. 1, 29; Rājaśekhava. 1, 18.

3) Ch. 61, 92.

4) Ch. 1, 11; cf. Rājaśekhava. 1, 79. 88.

5) Bas. P. 1, 17; Can. B. P. 1, 27.

6) Bas. P. 1, 14-16; cf. Can. B. P. 1, 29; Rāghva. 1, 13.



1. Harîṣvara, a Liṅgâita, who in Ragalē metres wrote on Siva's various hosts (gaṇa) and the marriage of Girijâ, about 1290 A. D.

2. Râghava, the disciple of Harîṣvara, about 1300 A. D. His topics were Hariṣcandra, Siva, Vîreṣa, Basava and Laiṅga devotees. The Anubhavaśikhâmaṇi, a work of recent date (1768 A. D.), professes to be a composition of Râghava in a retouched form, the original having exhibited only (modern) Sara śatpadis. There is a tale of Nala in Dvipadas by one Râghava in Tēlugu.

3. Someṣvara, an Ārādhyā Brāhmaṇa of Pâlkurikē (in the Godâveri district), about 1300 A. D. His śataka, or 110 Canarese verses in the Mattebhavikrîdita, contains some moral and other reflections on various subjects. He further composed, in Canarese, a Saiva and Liṅgâita gaṇa sahasra nâma or the thousand names of the pramatha gaṇa, Rudra gaṇa and bhakta gaṇa<sup>1)</sup>, the metre being Raghaṭē, Kanda and some vṛttas. In the Tēlugu language he wrote a Basava purâṇa in Dvipadas<sup>2)</sup>, on which, as stated above, the Canarese Basava purâṇa by Bhîma kavi is founded (1369 A. D.). His liṅga was at Puligirinagari<sup>3)</sup>, and he died at Kaḷḷeya. In a collection of verses lithographed at Dhâravâḍa (see further on No. 78) it is said: "Somanâtha kavi composed the Basava Purâṇa in Āndhra"; and in the Dîpakali čaritra (1, 5): "Pâlkurikē's Someṣa related the čaritē of Siva's śaraṇas (devotees)".

4. Harabhakta of Anekañjanûr, a Liṅgâita mendicant, about 1300 A. D., who composed a Bhâṣhya on the vedas.

5. Siva Kavîṣa, a Liṅgâita, probably the same who was once at Bâyibidiri<sup>4)</sup>, about 1330 A. D. He was the father of Bhîma kavi, the author of the Canarese Basava purâṇa. In the above-mentioned Dhâravâḍa lithograph, under No. 3, it is stated that "Somanâtha kavi composed the Basava purâṇa in Āndhra, and Bhîma in (Canarese) Śatpadi"; that "Saṅkara

1) 465 pramatha gaṇas, 171 rudra gaṇas, 28 yogâcâryas, 63 gaṇas (see the 63 devotees in Nijaguna's Purâtana Trivadi and in the Tamiḷ Pēriya Purâṇa, Murdoch p. 81), 16 other gaṇas, 13 terasa gaṇas (cf. the terayyar, Murdoch p. xcix. see above p. xxviii.), 10 further gaṇas, 234 amara gaṇas. 2) Brown's Preface to his Dictionary (1852); he refers the Tēlugu Purâṇa to 1300 A. D.

3) Sataka v. 1. Bas. P. 51, 76 seq. this town Puligiri (i. e. tiger-hill) is called Puligēre (i. e. tiger-line or tank), and its liṅga does a wonder for a śaiva Sova aṇṇa (i. e. elder brother Soma) whom Jainas had betrayed; cf. 9, 36; Can. B. P. 57, 35. The town is the present Hulikal paṭṇa (i. e. tiger-stone town).—The scheme for one of Someṣvara's Ragalēs, the verse containing two lines, is the following: ○○○○○.○○○○○.○○○○○.○○○ | ○○○○○.○○○○○.○○○○○.○○○ ||

4) The Bidiri koṭē (i. e. fort) of Can. B. P. 63, 66 is probably the Bidar in the Nizâm.



ârâdhya kavîśvara completely told the story in Sanscrit<sup>1)</sup>", and that "Siva kavi of Bâlaçandranagara composed it with Vastuka".

6. Bhîma, the son of Sivakavi deva, who finished his Canarese Basava purâṇa 1369 A. D. It contains 61 chapters with 3623 verses in Shatpadi<sup>2)</sup>.

7. Saṅkara, an Ârâdhya Brâhmaṇa, who composed a Basava purâṇa in Sanscrit (see No. 5), may fall here.

8. Mallana ârya (*i. e.* malla aṇṇa ârya, the great elder brother who is an ârya)<sup>3)</sup> of Gubbi, a town in Maisûr, to the N. W. of Bēṅgalûr, where, according to vulgar tradition, he lived about 500 years ago (*i. e. c.* 1370 A. D.), and in Canarese wrote the Vîraśaivâmrîta about Siva's twenty lîlēs, and the Bhâvaçintâratna<sup>4)</sup>. The last-mentioned work he executed with varṇaka rîti, following an itihâsa in Tamiḷ by Pillē Naynâr who was Vâgîśa's teacher<sup>5)</sup>. This Pillē Naynâr was the son of a śiva vipra (*i. e.* ârâdhya Brâhmaṇa) of Srîkâlî nagari, caused the king Inakulottuṅga Coḷa to become a Saiva, converted other Jainas and Baudhdhas, *e. g.* at Tirumarakkada and Tiruvâlavâ, invited by the queen Maṅgây akka (*i. e.* elder sister) of Madhurâ, the daughter of the Coḷa, went there, under the name of Jânânasambandhi healed and converted her husband Kûna Pâṇḍya who was hence called Saundara Pâṇḍya, and at the same time, at the king's court, defeated a large number of Jainas, eighteen thousand of whom were impaled on the red-hot śûlas which Kulaççari, the queen's śaiva guardian, minister and later virakta Mânîkâçârya, had prepared<sup>6)</sup>. The original name of Vâgîśa or Tiruvâgîśa, Pillē Naynâr's disciple, was Pârśva paṇḍita; he first was a Jaina guru and Jina samaya mukhya at Tiruvâvalûr, suffered from dreadful colic, in despair followed the advice of his elder sister Tiruvalinâçi to invoke Siva, was healed, became a Saiva, was very much persecuted by the Ârhatas, overcame them,

1) There are many Liṅgâitas (Saivas) in the Paurâṇika legends who bear that name. See *e. g.* Gaṇasahn. 8, 13. 45. 49; Bas. P. 9, 39; Can. B. P. 1, 17. 29; 57, 4. 20; Saraṇalîlâmrîta p. 280. In the Râjaśekhavarilâsa (of A. D. 1657) 1, 17 a Saṅkara is mentioned together with (Gubbi's) Mallanârya, Hariśvara, etc.; Gaṅgâdhara Maḍivâleśvara, in a note on p. 20, says that the poet Saṅkarâçârya (whom does he mean?) composed a Basava Purâṇa in Sanscrit. 2) In the Journal of the Bombay Branch of the Royal Asiatic Society, if my memory does not deceive me, of 1865, is a summary of the sectarian legends and tenets of the Basava P. and Canna B. P. by the late Rev. G. Wûrth. 3) Râjaśekhavar. 1, 17; sanscritised the name is "Malhana". 4) Gaṅgâdhara ad Râjaśekh. 1, 17. Vulgar tradition may have put Mallana too early. The Bhâvaçintâratna has been reproduced in the Râjaśekhavarilâsa; (1, 78). 5) Râjaśekh. 1, 77. 78. 88. 6) Can. B. P. 55, 33. 34; Bas. P. ch. 50; 25, 4; 11, 15. 16; 9, 48; Praudharâya ç. ch. 18. Mânîkâçârya is the Tamiḷ Mânîkavâçaka, the author of the śaiva work Tiruvâçaka; Murdoch p. lxxxix and p. 89.



destroyed many Jina pratimēs and bastis (vasati), and had as a disciple the renowned Naḥpûti<sup>1)</sup>. Mallanārya wrote a Rāmastavarāja in Tēlugu, an allegory, representing the body as a city and the soul as its inhabitant, a sort of yogaśāstra<sup>2)</sup>.

9. Perhaps to this period belongs the *Caturāsyā Nighaṇṭu* by Kavi Bōmma (Brahmā), 100 verses in Kanda, comprising old Canarese terms and Tadbhavas. As it is less systematic and detailed than No. 14 and 15, it appears to have preceded them. Each verse concludes with "oh Caturāsyā!" The author's mata is not indicated in our MSS. Bōmma is a very common proper name in Liṅgāita legends.

10. Siṅgi rāja or Siṅgi rāja ācārya, the author of the *Mala Basava čaritra*<sup>3)</sup> or *Hara kathā śaradhi*, 48 chapters with 1807 verses in Shatpadi. It contains stories similar to those of the Basava and Canna Basava Purāṇa. The author, on account of his Vārdhika shatpadi, cannot be the Siṅgi rāja who belonged to the gaṇas at Basava's time<sup>4)</sup>; but is one of the eleven persons who together are mentioned in verse 13 of the first chapter of the Rāghavāṅka čaritra, viz.: Hari deva (Harīśvara), Kōṛē Padmarasa, Rāghava deva, Jakkaṇācārya, Cāma arasa, Bhīma arasa, Mōggē ācārya, Kalmaṭha ācārya, Siṅgi rāja ācārya, Pālkurikē Soma, and Mahādeva ayya. The first three and Bhīma are already known to us. Jakkaṇācārya, together with Harīśvara and Rāghava, appears in verse 17 of the first chapter of the Rājaśekharavilāsa of A. D. 1657; according to the Praudha rāja čaritra<sup>5)</sup> he lived in company with Cāma arasa and Kalmaṭha ācārya at the court of Praudha narendra or Praudha devendra of Vidyānagara (Āṇegundi), whose minister he was<sup>6)</sup>, and where he overcame the Vaishṇava Mukkunda pēddi (*i. e.* three hill headman)<sup>7)</sup>. The Praudha narendra is the (Mummaḍi) Praudha, who ruled

1) *Can. B. P.* 55, 35; *Bas. P.* ch. 49; 27, 69; *Praudhar. Car.* 7; according to *Bas. P.* 9, 48 Kulaččari or Kulaščari appears to be contemporaneous with Basava; cf. also Gaṇasahasran. 5, 11. About Kulottuṅga Coḷa see p. xxviii, seq.; about Kūna Pāṇḍya or Saundara P. the various dates assigned to him *Ind. Ant.* ii., 16. 107. 131. 263. Kūna Pāṇḍya seems to belong to the 12th century. Cf. also Brown's Tables sub 1118 A. D. Vāgīśa's tale agrees best with that of the Tamiḷ poet Appa (*i. e.* father) who "though born of Saiva parents, entered a Jaina monastery. Having subsequently been attacked by disease in the stomach, his sister persuaded him that it was a punishment for his apostacy, and he returned to Saivism. The Jaina king is fabled to have vainly attempted to put him to death by throwing him into a limekiln, etc. With Sambandha (*i. e.* our Jñānasambandhi) and Sundara (another śaiva poet) he laboured zealously to propagate Saivism in S. India". Murdoch, p. lxxxiii. 2) Brown's Preface. 3) Mala (*i. e.* great) Basava is the founder of the sect, and is sometimes called so to distinguish him from his nephew čanna or čikka Basava; see *e. g.* *Can. B. P.* 1, 15; 6, 17; Rāghv. čar. 1, 50. 4) Gaṇasahasran. 8, 1; *Can. B. P.* 55, 50; 57, 50. 5) 1, 41. 6) Cf. 1, 12. 7) 1, 39 seq. Jakkaṇārya is mentioned as the alleged builder of various temples, *Ind. Ant.* i., 44; ii., 296. Grand works are not always very old; thus, for instance, the huge Jaina statue at Kārkaḷa dates only from 1432 A. D. (see *Ind. Ant.* ii., 353) or from about Jakkaṇārya's time.



at Vidyânagara from 1450 (or 1456) to 1477 A. D.<sup>1)</sup> In the Canna Basava Purâṇa he appears as belonging to the lineage of the kings Harihara and Bukka, and at his court is also the above-mentioned Mōggē ācārya, here named Mōggē Māyi deva<sup>2)</sup>. “In his race” follows Virûpāksha rāya (A. D. 1488)<sup>3)</sup>, whom Narasaṇa rāya (Narasimha rāya) drives away, and then takes the town (A. D. 1490)<sup>4)</sup>.—On account of the persons with whom Siṅgi is associated in the verse of the Rāghava čaritra, it seems very probable that he lived somewhere between 1330-1477 A. D. Is he perhaps the Siṅgi of the Kumâra Râma čaritra?<sup>5)</sup>

11. Cāma arasa, a Liṅgāita, who lived at the court of the just-mentioned Praudha rāya, 1450-1477 A. D., composed the Prabhu liṅga lîlë, *i. e.* the life of Prabhuliṅga who bears also the names of Prabhu deva, Allama prabhu, and Gōhešvara (guhâ-išvara) liṅga. It consists of 25 chapters with 1111 verses in Shaṭpadi<sup>6)</sup>. Allama prabhu is an incarnation of Siva's gaṇanātha, and born on earth to Nirahankāra and Sujñânî. To examine Allama's mind Siva's wife sends to the earth her own tâmasa guṇa, the Mâyë<sup>7)</sup>, who is born of Mohinî devî, the wife of king Mama-kāra prabhu of the town Banavaše in the Bēlavala deša<sup>8)</sup>, and when a beautiful virgin is severely tempted by Allama, whom she loves very much<sup>9)</sup>. But Allama is not in earnest; according to the short tale in the Canna Basava P.<sup>10)</sup>, “he laughs at her in contempt, (leaves her), comes (to the grave) of Anumisha (above p. xxxi.), takes the liṅga out of (his) hand, by his instruction gives liberation (mukti) to Gōggayya<sup>11)</sup> and Muktāyi (whom he happens to meet there), and thence goes to Basava at Kalyāṇa, where he ascends the šūnya pîṭha which till then had been taken care of by Basava”. At last he goes to Srîšaila, where he dies a little before Basava<sup>12)</sup>. In Tēlugu there is a translation of the Prabhu liṅga lîlë by Pidupati Somayya<sup>13)</sup>; the Tamil translation is by Sivaprakāša deśika of the 17th century<sup>14)</sup>.

1) Brown's Tables, p. 31. 57. 2) 63, 6. 38. 3) 63, 39; Brown, p. 57. The intervening kings—Vîra R., Mallikārjuna R., and Rāmaçandra R.—are not mentioned in the Purâṇa. 4) 63, 39. 5) See above p. xlix., seq. 6) Praudha rāya č. 21, 30 seq., where Cāma's authorship of the work is spoken of. 7) Prabhu. 2, 36-41. 8) 3, 1 seq. 9) 5, 1 seq. 10) 57, 87. 88; 62, 8 seq.; see above p. xxxi. 11) Cf. Bas. P. 58, 6. 12) Can. B. P. 62, 17. 13) Brown's Preface. 14) Murdoch, p. 70.—Regarding the term “Allama” I perfectly agree with Mr Brown, when he says in his Dictionary s. v. ಅಲ್ಲಮ್ “the name Allama . . . probably is borrowed from Allah, or from ‘Alamm’ a mysterious word used in the Koran for the deity. . . . The Musulman name for God was known in India before the Jaṅgama (Liṅgāita) religion arose.” The identity of the two names is in fact suggested in the Monešvara Purâṇa, 9th chapter. Compare the story of the guru of Virûpāksha paṇḍita, the author of the Canna B. P.; Bâbâ Nānak, the founder of the Sikhs, and the Allah Upanishad in Dr. Burnell's Pahlavî Inscriptions (1873), p. 15. Dr. Burnell mentions *ib.* p. 7 that a Christian was Dewan of Vijayanagara (Vidyânagara) about 1445 (under one of Praudha rāya's next predecessors, Gaṇḍa deva, 1434-1454; Brown, p. 57 and 1457 A. D.). The Jesuit C. J. Beshi was the Dewan of Cundâ Sâib, the Nabob of the Carnatic, till 1740.



2. The Vaishṇava, Lingâita and Saiva period, from about 1500 (1490)-1874.

12. Kumâra Vyâsa, a Vaishṇava, freely translated the first 10 Parvas of the Mahâbhârata into Canarase, using the Shatpadi metre. He says (1, 6): "The Vîra Nârâyana (an idol at the town of Gadagu)<sup>1)</sup> is the poet, the writer is Kumâra Vyâsa". Then he invokes Gadagu's Vîranârâyana (v. 7), and calls himself his slave (v. 9). His 11th verse runs as follows: "Under the burden of the (probably Jaina) poets of the Râmâyana the king of serpents was pressed down; in the mass of Râma-tales there was no interstice to place one's feet. Will he (Kumâra Vyâsa) take into account the inferior poets? Do not think: 'it is enough!' Is he not like (Vyâsa's son) Suka? Does not the poet Kumâra Vyâsa make dance the others, and laugh (at them)?" This author, according to the preface of Kṛishṇa râja's Bhârata, wrote, as it seems, at or about the time of the coronation of Kṛishṇa râja, who was king at Vidyânagara from A. D. 1504-1529<sup>2)</sup>. The translation of the first ten Parvas of the Mahâbhârata into Tamil by Villiputtûra dates from about the 16th century<sup>3)</sup>.

13. Timmaṇa's Bhârata, in Shatpadi, of about A. D. 1504-1506. It is called Kṛishṇa râja Bhârata. Its preface calls Kṛishṇa râja the son of Narasa nripâla (also the son of Narasendra, Narasa narapâlaka, Narasimha, Narasaya)<sup>4)</sup>, and relates that Timma nripa was born in the Tuḷu vamṣa, that his son was Iṣvara kshitinâtha<sup>5)</sup>, and that the son of Iṣvara was Narasa bhûvara (at Vidyânagara from A. D. 1490-1495) whose wife was Nâgamâmbē<sup>6)</sup>. "When Kṛishṇa, the son of Narasa, gloriously rules with joy, he immediately hears the (Canarese) Bhârata kathâ (that seems, therefore, to have become just ready at that very time), looks at his poets, calls Timmaṇa, the son of Bhânu kavîndra, and says: 'First Kumâra Vyâsa has nicely related ten parvas. . . . Now relate thou the remaining parvas of the Bhârata!' Thereupon Timmaṇa, the son of Bhânu bhaṭṭa"

1) See above, p. li., note 2. 2) Brown's C. T. p. 57. 59. 62. 3) Murdoch, p. ci. 190.

4) Can. Bas. P. 63, 39 appears the form "Narasana"; see above p. lviii., and further on No. 15.

5) Cf. Brown's remark to Aṅyuta D. R., C. T., p. 57.

6) Or, according to Brown's C. T., p. 62, Nâgala devî. Narasa had two other wives: Tippakshi and Voyambikē, the second of which bore him two sons named Raṅga and Aṅyuta. To Tippakshi and Nâgala devî there were born Vîra Narasiṅga and Kṛishṇa. A. D. 1495 Vîra Narasiṅga became king, and ruled till 1504; his son was the afterwards so unfortunate Râma râja who wedded his niece, the daughter of Kṛishṇa râja who reigned from 1504-1529. Kṛishṇa râja was followed by Narasa's son Aṅyuta râja, from 1530-1541, when Râma râja came to the throne, and 1565, when seventy years of age, was overcome in battle and killed by the Muhammadans. The Can. Bas. P. (63, 59) states that "Narasana's son (i. e. no doubt his family) reigns for 51 years", i. e. till 1541, and that "Aṅyuta is the last who is crowned", which probably means "is the last who dies with the crown on his head". See Brown's C. T., p. 57. 62. 16.



instructs Narasaya Kṛṣṇa rāya, and recites the rest of the work in the same metre (bhāmini śatpadi). In the concluding verse attached to each chapter the son of Devakī is constantly named Vēṅkaṭeṣa or Vēṅkaṭa-śailanātha, Vēṅkaṭagiryadhīṣa, Vēṅkaṭādriśvara. Kṛṣṇa rāya was also the celebrated patron of Tēlugu literature<sup>1)</sup>.

14. About this time or perhaps somewhat earlier the Vocabulary of old Canarese terms, Tadbhavas and a few Tatsamas, called the Kabbiga kaipidi, may have to be placed, if it has been composed with the object of supplying a real want; and so it appears, for if it had been written after the next to be mentioned famous and somewhat fuller vocabulary by Toṭa ārya, it would scarcely have obtained the good name it still bears. Its author is Liṅga, first minister of the rāya of Uggēhalli, son of the Brahman Virūpāksha and a follower of the Virūpāksha liṅga at Pampāpura (2. 3. 99); he has written it to help in understanding the old and renowned Sivakavis. 100 verses in Śatpadi.

15. Toṭa Ārya's Canarese Vocabulary<sup>2)</sup>, the *Sabdamañjari*, 120 verses in Śatpadi, belongs to the beginning of the 16th century. Like the Kabbiga kaipidi it gives the meanings of some Tatsamas, Tadbhavas and old Canarese words. The *Canna Basava purāṇa* relates (63, 40, seq.) that only a short time after the death of Praudha rāya of Vidyānagari (*i. e.* after A. D. 1477)<sup>3)</sup> who is succeeded by Virūpāksha and the usurper Narasaṇa (Narasimha), a decline of Liṅgāitism or of the "Vīra Saiva ācāra" happened, and "anācāra" (*i. e.* Vaishṇavism) began to prevail. At that time Nirañjana Gaṇeśvara was born on earth of Gosala Canna-basaveśvara, and was called Siddheśa; he went to the garden (toṭa) of Kaggērē, and there by his śivadyāna became a great man, receiving the appellations of Toṭa Siddhaliṅga, Toṭa Yati, Toṭa Ārya.

16. The Canarese prose-versions of the *Pančatantra* may be dated from the beginning of the 16th century, if the style of language that forms the only test regarding the age of the versions we have seen, be not misleading. Mr. Brown in the Preface to his Dictionary says that its Tēlugu translation in verse was done by the Kshatriya Baisarāju Veṅgaḷarāju perhaps in A. D. 1500. The version edited at Bēṅgaḷūr in 1865 by Mr. J. Garrett—who states that "to make it more complete, the Sanscrit śloka and Canarese padya have been included", and that "the Editor has had the advantage of consulting two excellent copies contained in the Library of the College of Fort St. George"—appears

1) Brown's C. T. p. 59.

2) 1, 2. above p. xxxv.

3) See above p. lvii.



17. To the beginning of the 16th century also, appears to belong *Iṣvara kavi*, son of *Kaččuteša*, the modern *Keši rāja* and author of the *Kavijihvâbandhana*<sup>1)</sup>; for he teaches the use of the *Tēlugu vaḍis*, *i. e.* ornaments (in verse), a subject hitherto apparently foreign to Canarese prosodical treatises, but alluded to in one of the first works of the specific *Vaishṇava dāsas*, whose literary period is beginning, at this time. *Kanaka dāsa*, the author of the *Mohanataraṅgiṇi*, states (1, 20) that he will compose his work according to *prāsu* and *vaḍi*; and *Iṣvara* says (ch. 2) he will teach both these in Canarese, “the *vaḍi* according to the *Āndhra* (*Tēlugu*) *mārga*, as they use it only in *Tēlugu*”; then he mentions five more common kinds out of twenty: *svaṛa vaḍi*, *i. e.* the repetition of the first vowel of the first foot at the same place through one or more lines, especially at the places of *Caesura*, v. 28; *sarasa vaḍi*, *i. e.* the use of the consonants *č*, *čh*, *j*, *jh* together with *š*, *sh*, *s* as initials of feet; *ēkkaṭi vaḍi*, *i. e.* the same use made of only one consonant, for instance, *k*; *samyuktākshara vaḍi*, *i. e.* the same use made of double consonants; and *varga vaḍi*, *i. e.* the same use made of consonants that belong to one class. *Iṣvara*, no doubt, used the *Tēlugu Appa kavi*<sup>2)</sup>. His work, superstitious and occasionally very obscene, according to our MS., contains four chapters, *i.* about the *gaṇas* and their *śubha*, *aśubha*, *rasa*, *diś*, *varṇa*, *vâhana*, *ēṇē* or *maitrya*, *vaira*, *nakshatra*, *guṇa*, *graha*,

Karivaradaparamakṣipadharanidharasuravinutakanakavasananarahari \* garuḍagamana  
nalīnakarapadanayanadalitakharadanujačayanarasakhavaragupanidhi \* śaradhiśayana |  
paramapadanilayahariparamapurushaprakṛitikibaruḍanininunigamani \* vāhamupaluku  
niratamunuhṛidayamunaninudalatunanumanupumanīyanaghaacaritajala \* danibhavanuva ||

About the age of Appa kavi Mr Brown, in his first Essay on Tēlugu (1839), p. 11 says the poet lived some ages after Nannayabhaṭṭa who is placed 1130 A. D.; and in his grammar (1857) he states (p. 357) Appa kavi was posterior to the Tēlugu Naishadha (that dates from about 1400 A. D., see further on, No. 23).



kula, devatē and phala; ii. about the prâsus and vaḍis; iii. about the śubha and aśubha aksharas, their kula, the classification of bāla svaras and kumāra svaras, the svara kâlas and svara lîngas, the alpa and mahā-prâṇas, the kavitâpatinâmāksharas and kavitākanyakânâmāksharas and the daśa kûṭas (combinations), and the adhidevatēs; iv. mentions the nakshatrâdhidevatēs, the bhâvas, thirty-six alaṅkritis, nine lîngas, two sandhis, six prâsus, seven vibhaktis, three kâlas, three purushas, and ten nighaṇṭus as subjects that poets ought to know; then he enumerates the sixteen arrows of Cupid, the adhidaivas of the pushpâstra, the mohabheda, the kâmakalâ nâmas and sthânas, the darpakakalâ nâmas, the çandrakalâs, the strîkalâ sthânas, gives a description of four viṭas, the vairâksharalekhanakrama, and lastly of the Shaṭpadi lakshaṇa. The work, excepting the Sîsa instance of the Tēlugu and the Shaṭpadi lakshaṇa, is written in Kandas and Samavṛittas.

18. According to an obscure (perhaps spurious) dâsa hymn of only three verses, found among a number of miscellaneous dâsa hymns in our possession, the Vaishṇava dâsa Purandara Viṭhala of Paṇḍaripura may have been living at Vijayanagara (Vidyânagara) in a vilambi samvatsara, on phâlguna bahuḷa çauti śrîvâra. This year may be the vilambi year 1538, when Açyuta deva ruled, who succeeded Kṛiṣṇa râya in 1529 and died in 1541. If the pada be genuine and the explanation right, Purandara would probably stand in close connexion with the Baṅgâlî Caitanya who from 1510-1516 “roamed all over India preaching Vaishṇavism”<sup>1)</sup>. At the same time a slight doubt arises whether

1) Cf. Varâha dâsa's words: “This is the dâsas' lot: they fill all the countries”. Ind. Ant. ii., 312. Caitanya was born A. D. 1486, and died 1534. Ind. Ant. ii., 1. 3. At nearly the same period we find the Hindu Bâbâ Nânak in the Pañjâb, who was born 1469 and died 1539 A. D. He was “the first teacher and founder of the Sikh tenets, and laboured to reform the lives and religion of his countrymen, to break through the tyranny of priestcraft, outward ritual, and caste”. He travelled in India, and visited also Makka and Medinah in Arabia. Ind. Ant. iii., p. 295 seq. Nânak, Caitanya, and Purandara lived under Muhammadan rule and influence; and besides Purandara was preceded at one of the seats of his labours, Vidyânagara, by a Christian Dewan (about 1445 A. D., see above p. lviii.). “It is remarkable”, says Dr. Burnell in his Pahlavî Inscriptions (Mangalore, 1873), p. 14, “that all the greatest reformers in S. India were born near Persian (Christian and Manichæan) settlements; Saṅkarâçârya (7th century) near Cranganore (Kōḍuṅgalûr in Malayâla), Râmânujâçârya (12th century) near Madras (at the ancient Christian settlement at Mayilâpura or San Tomé), and Madhvâçârya (12th century) at Kalyâṇa (in the Tulu country, where before the 6th century there was a Christian bishop). The only original S. Indian poet is the Tamiḷ Tiruvalluvan (about the 9th century, Murdoch p. xxiii.), but he was a native of San Tomé, and of very low caste; in his sister, Auva-yâr's poems Christian influences are evident to a casual reader. In Tiruvalluvan's poem (the Kuṇal, i. e. poem



three songs regarding the pûjâ at Uḍupu on the Western Coast, that clearly bear the mudrikâ of Purandara, are not an interpolation; for in the description of that pûjâ the firing of guns (kovi), the jack-fruit of the Franks (pâraṅgi palasu), and the mango of Goa (Govē mâvu) are mentioned, a circumstance that seems not to be much in favor of the author having lived so early as the year 1538<sup>1)</sup>. However another obscure and at the same time mutilated little hymn, belonging to the collection, seems to corroborate the statement of the first-mentioned hymn which it immediately follows, for it appears to point out Purandara's death as having occurred in a raktâkshi samvatsara, in pushya bahula atishaya amavâsyê, which may be A. D. 1564, the very year when the Vijayanagara dynasty was destroyed by the Muhammadans<sup>2)</sup>. The two hymns appear among the additions. Purandara is known as the author of many Vaishṇava dâsa padas in Ragalês.

19. Perhaps partly contemporaneous with, but independent of Purandara, was Kanaka, the Vaishṇava dâsa of Kâginêlê. This appears from his Mohanatarâṅgiṇi, in which he does not refer to any Kṛishṇa dâsas by name, but simply to Madhva guru (of Uḍupu, 1121-1197 A. D.)<sup>3)</sup>

written in Kugals or distichs) the indications of such influences are less precise, but still apparent. The resemblances between Christianity and the S. Indian modifications of the old Vedânta are numerous and complete, especially if the systems of Mânî and the Gnostics are considered", etc.; p. 15: "We have, indeed, long winded romances of how Sankara, Râmânûja, and Madhva conquered all their opponents of different sects in disputations, but though all of them must have met Christians, there is not a word about them anywhere; it looks as if they were purposely ignored. That the Hindus have always been an imitative people, and ready to borrow foreign ideas, is proved by an enormous mass of evidence; e. g. writing was certainly adopted by them from foreigners; their astronomy and medicine (partly at all events) are of Greek origin; the Sikhs and similar sects are the result of intercourse with Muhammadans; and the Brahmasamâj derives its leading doctrines from Christianity. Mr. Fergusson considers that the Hindu architecture is of Greek origin."

1) A. D. 1519 Hindus had begun to use musquetry and cannon. Brown's C. T. sub 1519. See above p. xxxvii. French expeditions to India commenced 1604; but the name "Frank" (foreigner) may have been introduced before that time by the Arabs. Goa was seized by the Portuguese A. D. 1510, and it is not impossible that within 54 years (1510-1564) the grafted mangoes of Goa had become a common article of commerce on the Western Coast.

2) Purandara cannot have flourished in the 15th century, as has been supposed to be the case in the valuable article "Lieder Kanaresischer Saenger" by Dr. Moegling in the Zeitschrift der Morgenlaendischen Gesellschaft, xiv., 3, 502 seq., 1860. The Kṛishṇa râya mentioned there is more than probably not the personage to whom oral tradition refers Purandara; cf. Brown's C. T. p. 59. The Kṛishṇa râja whom people speak about and who died 1529, had as minister Appâji, who seems to have served already either his father or brother Narasiṅga râja. See Tennâla Râma Kṛishṇa's story in Canarese, and Tamil (Murdoch, p. 204. 207). Kṛishṇa râja, 1504-1529, was also the patron of the Têlugu writer Allasâni Pêddanna; Brown's C. T. p. 14.

3) See Dr. Burnell's Vamśabrâhmaṇa, p. xiv. Râmânûja appears 1127 A. D., Weber's Râmâyana p. 110.



and the great tarki Râmânuja (1, 2), calling himself the best of the dâsas (2, 1). If he was a beḍa (fowler), as oral tradition says, he certainly could also sing and write; for many are the Kṛishṇa songs he has composed in Ragalēs; besides these he wrote a Kṛishṇa bhaktisâra, of 108 verses in Shatpadi, and a rather voluminous work, the Mohanatarangiṇi (1, 37). The last-mentioned composition contains 42 chapters with 2705 verses in one Ragalē metre<sup>1)</sup>. It contains various Paurâṇika stories about suras, asuras, and Kṛishṇa, addressed to his wife. He remarks (2, 1): "He who has composed the work, is Kanaka, the best of the dâsas; she to whom he has related (it), is the prudent young woman. The author of the work is Ādikeśava (a Narasimha idol, 42, 76) of Kâginēlē; if one hears the work, virtue is obtained" (cf. 1, 25). In 2, 13 he makes an attempt to enumerate the countries of Ancient India, and unhesitatingly mentions also the Hōysaṇa (Hōysala) and Cauṭa countries, the last one very probably being the territory of the Jaina dynasty of that name on the Western Coast, obscure members of which are still living (see further on No. 37). In v. 1, 18 he says: "I praise the good Kavīśvaras who translate the good Purâṇas"; from which it would appear that in his time Vaishṇava Purâṇas were translating into Canarese, a circumstance that partly guides one in chronological attempts.

20. The Bhârata Nighaṇṭu falls after the time of Kumâra Vyâsa, as the author states in the initial verse: "I will carefully explain the meaning of the words for which the kavirâja Kumâra Vyâsa, in the Bhârata, has become famous." 62 kanda verses.

21. The Liṅgâita Virûpâksha paṇḍita finished his Canna Basava Purâṇa A. D. 1585 (63, 77). He was a disciple of Siddha Vireśa of the Hiri maṭha (chief or old convent) at Vidyânagaṇa (1, 21 seq.), about 20 years after the town's capture by the Muhammadans. Of his teacher he says that he became the guru of seven hundred vara Khāḷindaras (fakîrs?), went to Makhya (Mekka), caused rain (maḷē) to fall at the time of a drought, was revered by the Suritâḷa (Sultân), and hence was called Maḷē Malleśa,<sup>2)</sup> i. e. the great rain-master (1, 18. 19). The work contains 63 chapters consisting of 2898 verses in Shatpadi.

22. To about the same time may belong the Canarese Râmâyana by Kumâra Vâlmîki, who dedicated his work to the Narasimha idol of Tōravē (1, 10; 113, 66. 67) in the district of Solâpura. He praises

1) Its scheme is two times: 4.4.4.4\*4.4.4. 2) A Maḷē râja appears Bas. P. 44, 52; 54, 74; Can. Bas. P. 55, 44; Râgh. Caritra 1, 49.



“Kumâra Vyâsa, the author of the beautiful Bhârata in Canarese” (1, 18; 113, 70). His work comprises 113 chapters with 5148 verses in Shatpadi, and has no Uttara kâṇḍa.

23. From the end of the 16th century probably dates also the translation of the Bhâgavata Purâṇa. Towards its conclusion it is said in the true Vaishṇava dâsa style: “The good poet Cātu Viṭhala nâtha has made the Canarese translation.” It contains 11,298 verses in Shatpadi. The abridgment in prose of the Bhâgavata in Tamil dates from the end of the 18th century; the Tēlugu was done about 1408 A. D. by Bōmmēra Poturāju, who lived under Siṅgama nâyudu (chief) who was the mûlapurusha (founder?) of the Veṅkaṭagiri samsthâna, and was contemporaneous with the bard Srînâtha who composed the Naishadha or story of Nala<sup>1)</sup>.

24. The same may be said of the work called Kṛishṇa lîlâbhyudaya (1, 16), a saṅgraha of the daśama skandhas of the Mahâbhâgavata (1, 17), 51 chapters with 2543 rather refined verses in Shatpadi. It is of the Vaishṇava dâsas' time, the author remembering the guru Madhva munipa, (called also) Ānandatîrtha ârya (1, 10). The same, regarding its authorship, appears from the following two verses: “In the shining country Pēnugonḍa (where at that time the wrecked dynasty of Vidyânagara still existed)<sup>2)</sup> is an excellent man belonging to the Brâhmaṇas of the great grâma of Kaḍagatûr, a person of peerless good conduct, a handsome (aḷagu) ârya, a big Vaishṇava, a Canarese of the Northern district, a worshipper of the feet of guru Madhva muni, and a descendant of the Jâmadajñâvatsa gotra. His son is the good Vēṅkârya Timma arasa ârya. His firstborn son am I, Vēṅkaya ârya; and my mother is Seshâmbē, the crest-gem of young women, true to her husband, good, with lotus-eyes, and of an comprehensive understanding. I am the brother of Nârâyaṇa ârya of pure knowledge, and bear the name of Hari dâsa. Depending on Hari's grace, I have become an author; Vēṅkaṭa Sauri (i.e. Kṛishṇa at Tirupati with the hill of Vēṅkaṭagiri)<sup>3)</sup> is the lord of this work” (1, 21. 22; 51, 26. 27).

1) Murdoch, p. 111; Brown's Preface to his Dictionary. The Tēlugu fragmentary Padma Purâṇa and Vishṇu Purâṇa are by Vēnnēla Kaṇṭi Sûrayya (Br.'s Preface), and were done after the Bhâgavata and Prabhulingalîlē (Br.'s Essay i., p. 8). 2) See also above p. xlviii. and No. 41, note. 3) Mr. Brown in his C. T., p. 2, says the Tirupati temples were built 1040 A. D. Ziegenbalg's Malabarische Götter, p. 112, it is stated that the temple at Tirupati was built by the Tōṇḍamân Āḍōṇḍai, an illegitimate son of a Coḷa king. According to Ind. Ant. ii., 107 this king was Kulottuṅga Coḷa who conquered the Tēlugu country, and appears between 1143 and 1171 A. D.; see above p. xxi., xxix. Ziegenbalg, p. 58 (cf. 112. 116. 117) it is said that Tirupati was taken from the Saivas by Râmânuja (12th century).



25. Nijaguna yogi, an Ārādhyā Brāhmaṇa (Saiva), falls somewhere between 1522-1657 A. D., though vulgar tradition says, he lived 900 years ago in the Maisûr country as a petty king<sup>1</sup>). He is mentioned by Shadākshari of No. 27 in his Râjasekhara vilâsa (1, 16) of 1657 A. D.; his approximate date will be known from foot-note 2. Six works are ascribed to him, viz. 1., a Kaivalya paddhati, chiefly on yoga, 174 Ragalê songs in the Vaishṇava dâsa style and under eight headings; 2., an Anubhava-sâra; 3., a Paramânubhava bodhê; 4., a Paramârtha gîtê, in which a guru instructs his pupil in the Vedânta, using a sort of Lalita Ragalê (two times 4.4.4.3, also with final alliteration); 11 paragraphs with 1469 verse-lines; 5., Purâtana tripadis, 77 verses in Tripadi regarding the sixty-three Purâtanas (Saiva devotees, see above p. lv.); 6., the Vivekaçintâmaṇi, a Saiva concordance of the Vedas, sūtras, purâṇas, etc., in Campu, the prose greatly preponderating; this work has been translated into Tamil<sup>2</sup>).

1) Compare the Nijaguna mahârāja of Can. Bas. Purâṇa 57, 56. 2) Murdoch's Catalogue, p. 74. It is there called a "small treatise"; but in Canarese it comprises 10 prakaraṇas, and the Bēṅgalûr printed edition contains 564 pages of 19 lines each. The tradition that N. lived 900 years ago is stated and acquiesced in by Gaṅgâdhara Maḍivâlêśvara Tûramarî, Canarese Translation Exhibitioner E. D., in his Saṭikarâjasekhara, Belgaum, 1871. Significant as to Nijaguna's age, however, is what he says himself in the first prakaraṇa of his concordance under the heading "sûtra viçara", Bēṅgalûr edition, p. 22, viz. that there is the Sâbara bhâshya for the Pûrvamîmâmsâ or the Jaimini sūtra; the Bhâṭṭa of Bhâṭṭâçârya, a vârtika for the Mîmâmsâ śâstra; and for the Sâbara bhâshya the vyâkhyâna called Prâbhākara, a matântara by Prabhākara guru, a disciple of Bhâṭṭâçârya; further that Saṅkara guru Bhagavatpâdâçârya composed the Vedânta bhâshya on the Uttara mîmâmsâ; and that Vivaraṇâçârya wrote a Vivaraṇa regarding this Bhâshya; that regarding the same Saṅkara bhâshya a vṛitti, the Pañçapâdikâ, the Râmânandîya, the Brahma vidyâbharana and many other vyâkhyânas were done by Saṅkara's disciples; and that also regarding the Saṅkara bhâshya Vâçaspatimiśra wrote the vyâkhyâna called Bhâmatî; "for it (what?) is the vyâkhyâna called Kalpataru; for it is the ṭîkâ called Kaustubha".—As puṇyâkshetras he mentions (p. 421) also Jagannâtha, Viṭhala, Seshâçala (i. e. Vēṅkaṭagiri), Kâñci, Kalyâṇa; as a śaktipīṭha also that of Hōnnâmbê at Sivagaṅgê, and that of Mahâlakshmi at Kōllâpura. Regarding Vâçaspatimiśra see Ind. Ant. i., 297 seq.; 354; ii., 71 seq.; iii., 81 seq.; Aufrecht's Halâyudha, p. iv. The Sabarabhâshya is mentioned Ind. Ant. i., 309. (A Râmânanda belongs to the end of the 14th century, Weber's Râmâyana p. 110).—Dr. Burnell has kindly furnished the following notes in a letter dated Tanjore, 20th October, 1874: "As regards the Pûrvamîmâmsâ, the Sabarabhâshya is the oldest known Commentary. The C. by Bhâṭṭâçârya is the Tantravârttika of Kumârila Bhaṭṭa who lived in the 7th century A. D. Prabhākara Bhaṭṭa's atheistic Commentary is not known to be in existence. As regards the Uttaramîmâmsâ, Saṅkarâçârya lived at the end of the 7th century A. D. (see p. ii. of the Preface to the 1st Vol. of my edition of the Sâmavidhânabrâhmaṇa). The Vivaraṇa I cannot identify. The Pañçapâdikâ is by Pâdapadma said to have been a disciple of Saṅkara. Râmânanda's C. has been printed by Dr. Roer; the date is uncertain. The Brahma vidyâbharana (by Advaitânanda) is an abridgment of it by a pupil. The Kalpataru (by Amalânanda) was written in the reign of king Kṛishṇa (? of Vijayanagara at



26. The *Praudha rāya Caritra* too may belong to the end of the 16th century. Of this there would be no doubt, if the author, when calling Maḷe Malleša his guru (for instance at the end of the chapters), means that this person was still living or that he had been educated by him<sup>1</sup>). The *Liṅgāita* author was “*Adriša appa* (father), a disciple of Maḷe Malleša, and the son of *Anṇa appa* who belonged to the *karē kula* of the merchant-chiefs (*deṣāi*) of the *Paragaṇe* (*Perguna*) of *Kollāpura* in the *Bijāpura prānta*” (21, 38-41; 1, 25). The work contains 21 chapters with 1113 verses in *Shatpadi*, and tells how *Jakkaṇārya* related to king *Praudha* of *Vidyānagara* (A. D. 1450-1477)<sup>2</sup>), whom he served as minister and who evinced an inclination towards *Vaishnavism*, various *Saiva* stories, that are mostly, if not throughout, more detailed accounts of the legends which are sometimes only alluded to in the course of the tales of the *Basava* and *Canna Basava Purāṇas*<sup>3</sup>).

27. A. D. 1657 the *Liṅgāita* *Shaḍakshari deva* completed his *Rājaśekhara Vilāsa* (14, 184), seventeen years after *Cannapaṭṇa* (*Madrās*) was founded by the English. The work forms a *Liṅgāita* novel in which *Rājaśekhara*, the son of the *śaiva* king *Satyendra Coḷa* of *Dharmavatipura*, is playing the chief role, and is valuable only for its fine, though very often voluptuous, diction<sup>4</sup>). Except some verses in *Ragalēs*, it is in the pure *Campū* of the first *Canarese* period, as also with regard to grammar. Besides this work *Shaḍakshari* wrote a *Sabara-śaṅkara vilāsa* and a *Vṛishabhendra vijaya* in *Canarese*; and a *Kavikarṇarasāyana*, a *Bhaktādhikya*, and a *Sivādhikya* in *Sanscrit*<sup>5</sup>). His *Rājaśekhara vilāsa* is based on a *Saiva* work called *Bhāvaçintāratna* by *Mallaṇārya* (of *Gubbi*, 1, 78)<sup>6</sup>). In the preface he remembers first his own guru *Cika vīra deṣika*, then *Basava*, *Canna Basava*,

the beginning of the 16th century). The *Kaustubha* (by *Appayya Dikshita* of the *N. Tanjore District*) was written at the end of the 16th or beginning of the 17th century. *Nijagūṇa* cannot possibly have lived before the middle of the 17th century.... To be sure, *Appayya Dikshita* was a great promoter of the *Saiva* religion, and sought to make *Siva*=the *Brahma* of the *Vedānta*. I am much surprised at the omission of the *Saiva C.* on the *Vedānta sūtras*, that by *Nīlakaṇṭha*. It was certainly in existence about 1500 A. D.”—*Mr. Brown*, in his *C. Ts.*, places *Appayya Dikshita* 1522 A. D.; the year may refer to his first public appearance.

1) See above p. lxiv.

2) See above p. lvii.

3) In 1, 31 I meet the

expression “*Tigulā ṇya*” together with *Karṇāta*, *Drāviḍa*, etc.; *Tigulāṇya* occurs also *Can. Bas. P.* 62, 6; see also *Ind. Ant.* ii., 24.

4) Its leading scenes appear in the *Maṅgalūr*

*Anthology*, *Basel Mission Press*, 1874.

5) *Gaṅgādhara Maḍivāḷeśvara*, p. 1.

6) See above p. lvi.



Allama, (Toṭa) Siddhalinga yati<sup>1)</sup>, further (of the Purāṭanas) *e.g.* the Mādiga (chuckler) Cannayya who ate with Siva<sup>2)</sup>, Mārayya who played at dice with Sarva<sup>3)</sup>, the Beḍa (fowler) Kaṇṇappa of Appuḍuvûr in the Kâlaha-stigiri district who plucked out his own eyes and gave them to Bhava<sup>4)</sup>, Kōḍagûsu of Koḷûr who offered milk to Abhava<sup>5)</sup>, Dîpa kali who built a fort for Sivâdhava, spending his whole property in his name<sup>6)</sup>, and then also Nijaguna yogi (6-16)<sup>7)</sup>. After them he thinks of Reṇuka ârya (ârâdhya), Râma ârya (or Ekorâma tandē *i.e.* father), Paṇḍita ârya, Maruḷa ârya, Mâyi deva<sup>8)</sup>, Jakkana ârya<sup>9)</sup>, Malhana ârya<sup>10)</sup>, Mallana ârya (of Gubbi)<sup>11)</sup>, Saṅkara<sup>12)</sup>, Hariṣvara<sup>13)</sup>, Râghava<sup>14)</sup>, Keṣirâja<sup>15)</sup>, Soma (of Pâlkurikē)<sup>16)</sup>, (Kēṛē) Padma<sup>17)</sup>, Bhîma<sup>18)</sup>, and Bhoja (17-19), especially praising Hari deva (Hariṣvara) again in v. 20, 79 and 88. Then he gives also his genealogy (53-68): Reṇukeṣa (Revana prabhu, Revana ârya, Reṇuka âcârya) was born of the iṣa (liṅga) at Kōllipâki<sup>19)</sup> as a Jaṅgama, instructed Kumbhaja (Agastya)<sup>20)</sup> and other munis, went to Laṅkē, fulfilled the wish of Vibhîṣhana, frustrated the plans of the Siddhas, (came to Kalyânapura and) frightened (king) Bijjala, gave sight to a man called Tēlliga, (went to Viṣṇu Kañci and) caused the trembling of Viṣṇu's idol to cease, released from bondage many females, fulfilled the wish of Vikramârka, crushed Kharpara, preserved the Yaksha, married daughters of kings<sup>21)</sup>, and (thus he) Revana prabhu obtained

1) See above No. 15.

2) Can. Bas. P. 55, 12.

3) Bas. P. 9, 41.

4) Bas.

P. 9, 36; ch. 18. His history occurs also in Tamil; Murdoch, p. 77. 5) Bas. P. 9, 38; ch. 14; Can. Bas. P. 57, 39.

6) Gaṇa sahasra nâma 5, 4; Bas. P. ch. 16.

7) See No. 25.

8) Bas. P. 58, 10, at the time of Basava.

9) See above No. 10.

10) See

above p. xlv.

11) See above No. 8.

12) Above No. 7.

13) Above No. 1.

14) Above No. 2.

15) Above p. xxxiii.

16) Above No. 3.

17) Above p. lii.

18) Above N. 6.

19) Kōllipâkîṣa was Reṇuka in the Dvâpâra, Revanârya (Revanârâdhya, Revana siddhevâra, Revana siddha) in the Kali age (Pañcâcârya vam-âvali, taken from the Sanscrit Suprabhedâgama, 1, 18); Revana's guru-throne is at Kadalîpura or, in Canarese, Bâlêhalli (1, 1 and conclusion, which place was founded by one of his disciples, Can. Bas. P. 62, 35 seq.). He is the first of the five âcâryas or ârâdhya who are considered to be the founders of the liṅga worship. The second is Maruḷa (or Maruḷa Siddha), born of the Siddhavata, whose throne is at Ujjiniyâpura or Ujjini (2, 1 seq.). The third is Paṇḍita, born at Sudhâkunda (see above, p. xlv.), and his throne is at Srîsaila (3, 1 seq.). The fourth is Ekorâma (or Ekorâma tandē), born at Drâkshârâma kshetra, and his throne is at Ketâra. The fifth is Viṣva, born of the Viṣveṣa liṅga, and his throne is at Kōllipâki (4, 1 seq.). The Canna Bas. P. enumerates four, leaving out Viṣva (59, 21-30). Revana is probably meant in the śâsana adduced Ind. Ant. i., 80 seq. (Kanna, Bamma, Nimba are names not unfrequently met in Liṅgâita books). An Ekântarâma of Abbalûr appears Bas. P. 49, 2 seq.; cf. Gaṇasahasran. 8, 48; Gaṇas. 8, 53 a Mārayya of Kōllipâki is mentioned. 20) In the Tamil Siddhântaśikhamaṇi of the 17th century the contrary is stated. Murdoch p. 71.

21) King Râjendra Coḷa (about 1000 A. D., see above p. xxi.) gave his daughter in marriage to Revana siddha, says the Can. Bas. P. 55, 23.



the son Rudramuniśvara; and when 1400 years were completed<sup>1)</sup>, Renukâcârya re-entered the iṣa at Kollipâki. Rudramuniṇdra<sup>2)</sup> showed forth Siva's greatness everywhere, gaining victory over the kshudra matas. In his lineage (vamśa) Uddâna śivayogi was born, whose spiritual son was Annadânîṣa deśika<sup>3)</sup>. His disciple was Revanasiddhâ deśika, who lived in the maṭha of Danugûr (or Anugûr). His disciple was Cikavîra, whose disciple was Shaḍakshari who composed the work<sup>4)</sup>.

28. To the middle of the 17th century probably belongs also the Râghavâṅka Caritra, or the tale about the above-mentioned<sup>5)</sup> poet Râghava, by Cikka Nañjeśa, who was a disciple (karakamalasambhava) of Pañčavanṇigē Siddha Nañjeśa, the lord of the guru-throne at Pûvalli pura (Hubballi, near Dhâravâḍa), who was the spiritual son of Kuruvatti Nañjeśvara, who was the spiritual son of Annadânîṣa (of Shaḍakshari's genealogy; 1, 21. 22)<sup>6)</sup>. Cikka Nañjeśa remembers, besides others, Praudha narendra, and Jakkanârya, Câmarasa, Vîraṇâcârya, and Nirvâṇi Boleśa, who lived at his court (1, 12. 13), and also Toṭa ârya (19, 94; No. 15). The work contains 19 chapters with 1495 verses in Shatpadi.

29. From this time may date also the Liṅgâita translation of the Brahmottara Purâṇa or Sivakathâmṛitasâra, made with the help of guru Sânteśa liṅga, and containing 32 chapters with 1885 verses in Shatpadi. Our MS. offers no key to fix the time of its composition, except its mentioning Hômpâvâsa Hari deva (Hariśvara), its Shatpadi and the

1) 700 of these peculiar 1400 years appear in Liṅgi râja 4 after v. 34 (cf. Can. Bas. P. 63, 41. 42) in words that are put into the mouth of Canna Basava deva, saying to Vṛishabha, who returns without his liṅga from Anumisha to Kailâsa (see above p. xxi.), regarding his former births: "Was not Indrajit (Râvaṇa's son) 700 years ago in the womb of Maṇḍodari (Râvaṇa's wife), and was born? When thou tiedst the royal insignia of sacred ashes to (his) body, grace was obtained by me. Do not fear, lord of Kûḍal saṅgama (or Kûḍal, at the Kṛishṇa river)! I am the handmaid of thy handmaid". Counting back from 1160 A. D. (about the time of Basava) Râvaṇa would have lived 460 A. D.; and counting back from the year 785 A. D., in which Basava died according to the Can. Bas. P. (see above p. xxxii.), Râvaṇa's time would fall 85 A. D. according to Liṅgâita views.

2) He appears at Canna Basava's time (about 1168 A. D.) and immediately after his death again. His famous disciple was Muktimuni; Muktimuni's disciple was Digambarasu Muktimuni who founded Bâlĕhalli near Hônnûr in the Malĕ deśa. Can. Bas. P. 62, 35 seq.; see above p. xlviii.

3) Mentioned in the Râghavâṅka Kâvya, 1, 21; 19, 96. 4) Gaṅgâdhara Maḍivâleśvara says that he died at Ēlĕndûr (where at the period of Toṭa Siddhaliṅga the King Canna ôḍĕya was a good Liṅgâita, Can. Bas. P. 63, 55), and that up to this day his relations are at Kôllipâki, Danugûr to the South of Bĕṅgalûr, and Ēlĕndûr (Yaḷandûr). 5) p. li. 6) There is a Siddha Nañjeśvara at Toṭa ârya's time; Can. Bas. P. 63, 47. A Pañčavanṇigē Canna Mallikârijuna appears Saranâlĭlâmṛita p. 5.



late style of its language. A Tamil translation of the Brahmottara kâṇḍa Varatuṅga by Râma Pâṇḍya has been referred to about the 12th century<sup>1)</sup>.

30. Also the Bhaktirasâyana by Sahajânanda whose paramâtma seems to have been Siva and whose guru was śrîmatparamahamsaparivrâjakâcârya śrî Saççidânanda, may possibly be referred to about 1650 A. D. The first Saççidânanda (of five of that name) of Sṛīṅgeri is the seventh guru before the present one (called Nṛisimha Bhârati)<sup>2)</sup>, and he may be meant on account of para. 31; cf. however paras. 46-48. The work is a prayer in 108 Shaṭpadi verses of inferior merit.

31. The popular treatise on pantheism, called Anubhavâmṛita, was composed by Raṅganâtha (Sṛî Raṅga), a son of Mâlinga of the Sahavâsi family, a pupil of srîmatparamahamsaparivrâjakâcârya Sahajânanda guru, and an ardent follower of the Mallikârjuna lînga of the lovely Sṛîgiri or Sṛîsaila, or of Sṛîgiriśvara (1, 1-3; 18, 27-36). Sahajânanda may be identical with the author of the just-mentioned Bhaktirasâyana. I see no valid objection to assigning the composition to about 1680 A. D.; and in fact vulgar tradition makes it 200 years old. It numbers 13 chapters with 856 verses in Shaṭpadi.

32. A rather bulky Liṅgâita work (our MS. is not properly numbered), the Akhaṇḍeśvara (Siva) vaçana, called also the Shaṭsthala âcârâṇa and treating on all the various highly mystical topics of the Liṅgâita sect, may date from this time. The form of the vaçanas seems to be Ragalë; the author is not mentioned, but the style is modern. The headings of the 9 chapters are: guru kârūṇya sthala, lînga dhâraṇa sth., vibhûti sth., rudrâkshë sth., bhakti sth., tûrya nirâlamba sth., prasâdi sth., prâṇa lîngi sth.; the six sthalas can mean: shaḍ akshara (om namaḥ śivâya), shaḍ dhâtu, shaṭ karma, shaḍ indriya, shaḍ bhâva, shâḍ lînga.

33. The following three little treatises (like which there are very many), according to their language, ideas and form, may belong to this time: 1. The vedântic treatise of 15 vaçanas, called Pañçîkaraṇa, each vaçana concluding with the words: "Is it not so, oh Cidânanda sadguruprabhu?" 2. The 7 Liṅgâvadhûta vaçanas, each one concluding either with: "Oh Saṅkara, Nanjundeśvaraprabhu!", or with: "Oh Kûḍal's Cannasaṅgamadevaprabhu!" (Kûḍal is the place where Basava died). 3. The Saṅkaratatva, 7 Ragalë verses told by a Saṅkara deva.

1) Murdoch p. 82.

2) Mysore Kṛishṇa râja's list of the Sṛīṅgeri gurus; the title put to Saççidânanda appears in the list, p. 13, as belonging to the Sṛīṅgeri svâmis.



34. About 1760 A. D.<sup>1)</sup> falls the popular composition of the Canarese so-called Jaimini Bhârata<sup>2)</sup> by Lakshmîša of the Bharadvâja family, a son of Anṇama of Devapura (Amarapura, Surapura; 1, 11; 34, 40. 41. 47)<sup>3)</sup>, containing 34 chapters with 1907 verses in Shatpadi. Its easy style is a curious mixture of old and new forms, a peculiarity that more or less pervades all the works of the later period. There exists also a Tēlugu translation of the Jaimini Bhârata which is very popular; it is sometimes mentioned as pañça ḍabbu, "mere fiction", which name is given to apocryphal poems that are not grounded on any classical tradition, as the Mai Râvaṇaçaritra, Satamukha Rāmāyaṇa, Kṛishṇârjunasamvâda, and Gaṅgâ Gaurî samvâda<sup>4)</sup>.

35. The Vaishṇava dâsa songs of Varâha Timmappa are also to be referred to about 1760 A. D. This appears from one of the hymns that bears his mudrikâ, in which a person of Sivabēlli Mâgaṇē (a division of a district) is introduced as having gone with his family to the Mûḍugiri (Tirupati), to tell the Kṛishṇa idol there his deplorable state that began under a Vibudhendra yati in the Pramâdi samvatsara (A. D. 1759) on čaitra śuddha pañčami, when Gopâlayya of Sâgara was the karanika of the hobali (a division of a district). The country then fell into the hands of the Navâb deva, and the devotees of Siva fled from Eṇupura. The manager of the hobali, that belongs to Kanyânagara, was then Mudrâḍi Anantayya, a man of tyrannical temper. The father of the family, unable to bear the persecution, runs away, halts at Somešvara-koṭē, crosses the Ghaṭṭa in coming to Bhîmakattē and seeing Muḷḷubâgil svâmi, etc., etc. A. D. 1760 the Navâb Hyder made himself master of the kingdom of Maisûr.

36. To the same time may belong the Vaishṇava dâsa songs by Viṭhala and Madhva; the first calling himself an abhinava (new) Purandara<sup>5)</sup>, and the second remembering "the feet of the excellent

1) H. Narasimmiah, proprietor of the Vičâradarpaṇa Press, Bengalûr, in his prospectus (1873) regarding a new edition of Lakshmîša's work, says the poet executed his work about 180 years ago. Mr. Narasimmiah has no doubt made to his own opinion proper inquiries before printing the statement. Some say, for instance, the Munshi Tirumalē Syâmaṇṇa of the Wesleyan Missionaries at Maisûr who knows the family very well, that the work is not even 100 years old.

2) The Sanscrit work is a Paurâṇika composition, and seems to have been in existence already before the 7th century; see Weber's Ind. Streifen ii., 392; Ind. Ant. iii., 23. 25; above p. xliii.

3) This place, named also Devaṇâpura, is in the Bâṇâvâra Tâlûk of Maisûr.

4) See further on, No. 45, a Canarese composition of the same name.

5) Ind. Ant. ii., 308; the Viṭhopaçaritra mentioned there, does not belong to Viṭhala dâsa. See further on.



Purandara dâsa" in his Abhimanyu kâlaga<sup>1)</sup>, a composition in Ragalës of 43 pages in MS. There is a Citrasenakâlaga prasînga by Madhva dâsa of Kuḍuma pura (Uḍupu?)<sup>2)</sup>, taken from the Bhârata, in 355 Yakshagâna verses<sup>3)</sup>.

37. A. D. 1761 the Jaina Surâla, according to his own final statement, wrote the story of the nymph Padmâvatî devî for Cënnamma devî of the rânivâsa (queen's house) of Srîçandrašekhara Cikkarâyæ Cauṭa of Puttikâpura (probably Puttûr, not far from Maṅgaḷûr), the present Cauṭa ex-râyas<sup>4)</sup>, according to this work (1, 84), belonging to the Kâdambas. The story has 12 chapters with 1671 verses in a Ragalë metre.

38. Very probably from A. D. 1768 dates the Anubhavaśikhâmaṇi; for the author, Râmaçandra, a devotee of the Virûpâksha liṅga at Hampë, states (24, 59) that he finished his work in the Sarvadhâri samvatsara, by which must be meant 1768 A. D., and not 1828, as our copy was written in 1844. In verse 9 he asks a blessing of jagadguru Mallikârjuna, Paṇḍitârâdhya, Onnama âcârya who is an avatâraśishya of Aghahara (Siva), and Saṅkarâcârya in the maṭha of Sringaripura on the southern bank of the Tuṅga; and in chapter 9 he relates a story about Saṅkarâcârya defeating the Jainas at Kâśi. The mention of Saṅkarâcârya, the founder of Sringeri, is a circumstance very rarely met with in Canarese compositions. Regarding himself the author says: "The purohita of my house is Bõmmi baṭṭa of Jâḍa (weaver) Hëbbaḷli. When Pëdda arasa of the Gautama gotra, of the great Âṅgirasa Âyâsya pravara, of the Baudhâyana sūtra of the Yajur śâkhë of our Yajurveda invested me with the sacrificial thread (muñji), he readily and cheerfully gave me instruction regarding the thread (yajñopavîta) and the gâyatri; and by this grace of the guru I set forth the Anubhavaśikhâmaṇi. The kârâṇika Govinda Sâmba of Mayyûrapura is my maternal uncle and guru, who took my hand, taught (me), and showed (me) the road to good poetry". His own father was Ramaçandra, the kârâṇika of the village Kurutukoṭë of the paraganë of Krutapura (1, 10-12). The work contains Saiva legends first told by Gautama muni to

1) Ind. Ant. ii., p. 309. 2) Ibid. p. 310. 3) Yakshagâna, a term not in the St. Petersburg Lexicon, in Canarese and Tëluḡu, denotes "a melody". Mr. Brown s. v. says: Yakshagâna is "poetry written rather to suit an air than according to the strict rules of prosody". But such licence is not to take place in Canarese, as it includes all the metres; respectively Mora-metres, that are fit for being chanted: Kandas, Ragalës, and Shaṭpadis. As a work composed in the Yakshagâna style, he mentions e. g. a Sîtâkalyâṇa. Cf. the Sîtâkalyâṇa of our list, No. 52. 4) See above p. lxiv.



Gambhîra rāya of Ratnagiri paṭṇa in Kāśmîradeśa, who in the end with his town went to Kailāsa; and then, under the appellation of Gambhîrarājaçaritra, by Satyaśivayogîndramuni to Uttamarāja of Kāntavātipura in the North, who obtained the same benefits from them. Chapter 24, 22 the author states: "When I saw this poetry that, with joy, had been composed in Sara shaṭpadi by Rāghava, the spiritual son of Hampē's Harihara<sup>1)</sup>, I learned its meaning by the guru's grace, and composed it in Bhāmini, Vārdhika, and Sara shaṭpadi". He observes 24, 58 that the benefits derived from hearing his composition are similar to those derived from hearing the Bhāgavata and Purāṇas, probably meaning Canarese translations of them.

39. To the later days of the Vaishṇava dāśas seems to belong the Nalaçaritra,—9 chapters with 481 verses in Shaṭpadi,—the author of which calls his Kṛishṇa the Canniga rāya (*i. e.* Raṅganātha) of Varapura, for instance, 1, 2. 3. The two Tēlugu translations are mentioned above under Nos. 2 and 23.

40. Here we venture to place also the Nijaliṅga śataka, 100 verses in Shaṭpadi in praise of Siva, the language resembling that of the padas of the Vaishṇava dāśas. Each verse towards its end contains the words: "Oh Nijaliṅga bhavabhaṅga!" The last verse says that the author's liṅga has its abode at Kadrubhavapura (Pampāpura?) on the shore of the Tuṅgabhadra<sup>2)</sup>.

41. About 1800 A. D. the Liṅgāita Sarvajña's Vačanas in Tripadi may have been composed, with such headings as guru karuṇa paddhati, liṅga p., iṣṭa liṅga p., bhakta p., jñāna p., etc.<sup>3)</sup> MSS. of them vary to a great extent: a Bēṅgaḷūr edition (1872) contains 105 verses, a Dhāra-vaḍa one (1866) 225; whereas one of our MSS. (A.) has 398 verses, although a chapter on kālajñāna is wanting, 33 verses of which are contained in another incomplete MS. (B.). This chapter also is not in the other recensions. A. contains forty riddles (ōgaṭu, ch. 21)<sup>4)</sup> and

1) See above p. liv., where it is stated by the author of the Rāghavāṅkaçaritra that Rāghava has invented the Shaṭpadis. He means the modern Shaṭpadis, that are unconnected with Nāgavarma's devākshara-feet, as is seen from Rāghavāṅka č. 19, 82 seq., where he adduces patterns in short letters of the Vārdhikya, Sara, Kusuma, Bhoga, Bhāvani (!) and Parivardhini, and introduces another kind, the Uddaṇḍa shaṭpadi, which regarding the number of Moras is exactly like the Vārdhika of our text (337), whereas his Vārdhikya pattern in our two MSS. lacks two Moras in each hemistich; but the Vārdhikya in which he has composed his work, quite agrees with our rule 337.

2) v. 81 contains the Hindusthānī term "lāčār", needy. Nijaliṅga is also a proper name of men, see *e. g.* Bas. P. 59, 1; Gaṇasah. 8, 10.

3) Cf. Ind. Ant. ii., 23.

4) There are also riddles in Tamil, Murdoch p. 208.



a story of 15 verses told by the author regarding himself (ch. 22), neither of which is in the other recensions. According to the said story Sarvajña was the illegitimate son of the Saiva Brâhmaṇa Basava arasa of Māsûr (in the zillah of Dhâravâḍa), and had been born of a widow, a Mālaya woman, whom his father, in returning from a pilgrimage to Kaśi to obtain a prasāda for a male child, had met in the potters' street at Ambalûr, and upon whom he had bestowed his specific Sivaprasāda. Sarvajña's prophetic sentences are, we think, based upon the kâlajñāna in the Canna Basava Purāṇa (63, 60 seq.); but he goes further, stating that before the great Liṅgāita ruler who is to come also according to the Can. Bas. P<sup>1</sup>). to restore the Kalyāṇa dynasty, called Basavanta deva or Vira Vasavanta, Raṅgadurga (also: Raṅgapaṭṇa, Raṅgapura, Srîraṅga)<sup>2</sup>) will be taken by people with trowsers and hats (ṭoppigē), an event that cannot well refer to Srîraṅgapaṭṇa A. D. 1610 becoming the seat of government of the Maisûr dynasty in succession to that of Vidyānagara in that place; but probably refers either to its being taken by Haidar in 1761, or by the English in 1799.

42. From the beginning of the 19th century may date also the Kumâra Râma Caritra composed by the Liṅgāita Raṅgayya, son of the pañcāḷa (artificer) Canna Bhujāṅga of the Canarese country, in which he

1) It says, he will be born in kali 4683 in the svabhānu samvatsara (i. e. either 1582 or 1583 A. D.), will go to the town that bears the name of Basava and is in the midst of Eṇṇē-kāveri, and after the final destruction of the Narasimha dynasty by the Turkas will come to Vidyānagari, take possession of the Bāliyâ bhaṇḍāra, and rebuild Kalyāṇa; 63, 64-70. (The Purāṇa dates from A. D. 1585).

2) Raṅgadurga, etc. is very unlikely to mean the island Srîraṅga opposite Tiručināpalḷi in the Kāveri, that contains two pagodas, one of Viṣṇu or Srîraṅga, and one of Siva or Jambukeśvara. The following to some extent only probable dates may be mentioned: 1565 A. D., after king Râma's defeat, his general and minister of Vidyānagara, took the government. 1572 Tirumalē, a brother of Râma, held the rule for some time at Pēnugōṇḍa (see above No. 24) and at Srîraṅgapaṭṇa, and then was succeeded by Srîraṅga. 1585 or 1591 Vēṅkaṭapati followed, since 1594 at Candragiri, 11 miles from Tirupati (cf. Ind. Ant. ii., 371), during whose reign Srîraṅgapaṭṇa was once besieged by the nâyaka Vîrappa of Madhurâ who, however, was driven home; but 1610 Râja ōḍēya of Maisûr conquered that city, and made it his capital. 1630 Vēṅkaṭapati was followed by Râma. 1640 Srîraṅga ruled, who made a grant to the English of the site of the city of Madras, that after his father was called Cannapaṭṇa; 1647 he was conquered by the Sultân of Golakōṇḍa, and became a fugitive (see above p. xlviii.); and 1663 the Vidyānagara dynasty ended with him. 1677 Vēṅkaṭa deva mahârāja ruled Tiručināpalḷi. 1687 the first Mōgal force entered the Carnatic; 1710 Sâdat ulla khân became its first Navâb; 1736 Tiručināpalḷi got into the power of Candâ sâheba, the son-in-law of the Navâb of Ārkâḍu. 1741 Tiručināpalḷi was taken by the Mâhrâṭṭas. 1750 Candâ sâheba appears again as a rival Navâb of the Carnatic, 1757 with the French blockaded his rival and the English at Tiručināpalḷi, etc.



remembers the Vighnarâja idol at Tagaḍûr (8, 8. 9)<sup>1)</sup>. It contains 11 chapters with 1915 verses in the same Ragalë metre that Kanaka dâsa used for his Mohanatarangiṇi. For its contents see above p. xlix. seq., and compare further on para. 66.

43. Probably about the same time the Sivašaraṇalîlâṇṛita was composed, that contains stories regarding Liṅgâita devotees, based on the Basava and Canna Bas. Purâṇas. It has 11 chapters with 4220 Yakshagâna verses according to the Bēṅgaḷûr printed edition (1871), from which, however, our MS. differs to a considerable extent. The author is Cannappa ayya of the town of Niḍugaḷ, to the South of Hampē, the Southern Kâṣi, where the Virûpâksha liṅga is (p. 5. 279).

44. Here may be mentioned as probably belonging to the same time, the Monešvara Purâṇa, by an author who says that he knows nothing concerning the rules of poetical composition, making obeisance to Gaṅgâdhara gurunâtha (1, 9. 11). It is a story about a Mona (or Mauna, 7, 11. 32; 8, 6), who does very extraordinary feats, *e. g.* raising people from the dead (as many Liṅgâitas at and since Basava's time are declared to have done) being a trifle to him. He was born to a kammâra (blacksmith) Kallappa<sup>2)</sup> or Hâvappa and his wife Hâvakka of Hâvinâḷpura in the grâma of Goṇâḷ near Surapura (1, 19; 2, 8. 9), and was an incarnation of Mona liṅga. Kumâra Mona kills the king's son; to those who endeavour to seize him, he appears as Mona phakîr, assumes his original form, and restores the prince to life. In course of time he goes to Kâṣi (3, 45), and afterwards appears at Bîjâpura where the Muhammadans rule under a Pâčča, who do not worship any idols in the great Masûti (mosque) there, but teach the Kurân (4, 18-25). Mona assuming the guise of a mad Mona dîn or Mona phakîr enters the mosque, calls out "Allallâhâyahâ", approaches the Mulla who is reading the Kurân, and by his magic power causes one of his shoes to fall from above down on the Kurân as if it fell from heaven by Siva's power. For this offence he is killed by the Pâčča's order, but remains alive, whereupon he is adored as Mona Pâčča (ch. 4). Then there is a Gaṅgappa phakîr who is like a son of Moneša (Mona 5, 38), and other phakîrs that stand in close relation to him: Siddhasâheba phakîr (7, 31), Bâbâ ph., Pañča ph., and Bâla ph. (8, 4-11). Chapter 9 occurs, amongst other similar comparisons

1) At Tagaḍûr there lived, about Toṭa ârya's time (see above, No 15), a Liṅgâita Prabhu, Can. Bas. P. 63, 33; about the same time there lived a Naṇja râya, v. 55, probably of Maisûr (A. D. 1401-1432).

2) A Kalli, Kallayya, Kalla of Hâvinâḷpura of an earlier time appears Bas. P. 9, 44; 55, 26; 58, 7; Can. Bas. P. 57, 6 (Hâvina Hâl); cf. Gaṇasah. 8, 26. 39.



e. g. that "amîn" is the same as "mona", also the declaration that the term "Allama" is identical with "Allah". The Monešvara of the story, whosoever he may have been, must have lived somewhere between the years 1489-1686, when the Bijâpura kings ruled.

45. The Gaṅgâ Gaurî Samvâda too I place here, though with some diffidence. It relates how Siva in company with Nârada going to seek for another wife, after much hardships found Gaṅgâ, brought her home, put her on his head and Gaurî on his knee, and for his own and the world's amusement caused both to fight together. It contains 5 chapters with 835 Ragalê verses, and professes to have been first told (at Bijjala's time) by Nîlammê to her husband Basava at Kalyânapura. It has been stated already that a composition of the same name exists in Têlugu<sup>1)</sup>.

46. The Jñânasindhu, a large treatise on Vedântism for the masses, by Cidânandâvadhûta, whose guru was Cidânanda (Saçcidânanda) Bhârati who was in the Ayodhyâpura (Sṛîṅgeri) on the bank of the Tuṅgabhadra (1, 1-25). The negligent language of the work compels one to refer it to this late period, and to suppose that this Cidânanda Bhârati was the last guru of this name at Sṛîṅgeri<sup>2)</sup>, the immediate predecessor of the present one, according to the Sṛîṅgeri guru list that A. D. 1854, after the death of Saçcidânanda Bhârati, was composed by Kṛishṇa râjendra of Maisûr, son of Câma râja, who was set aside in 1832 and died in 1868. The Jñânasindhu, therefore, probably dates from about 1830. 46 chapters with 3486 Shaṭpadi verses.

47. Probably a few years prior to the Jñânasindhu Cidânanda himself composed the Cidakhaṇḍânubhava sâra, wherein he says he intends to make the meanings of the Upanishats or the Vedânta popular (2, 3. 10. 11). 8 chapters with 537 verses in Shaṭpadi.

48. The Haribhakti rasâyana, another kind of Vedântic treatise for the people, also bears Cidânanda's name, who states (1, 16) he does not know the parama rahasyas told by the Vedântas, nor what the Kâpilas say, nor the way in which the Pâtañjalas and Sâṇḍilyas roam, nor the various Āgamas and Paurâṇas; he will speak by the grace of the sadguru. But in the concluding verses of the first four chapters he asserts that he has given the essence of all the Āgamas and Paurâṇas; and, in the end of the fifth, also that of the whole Āmnâya (vedic texts). 5 chapters with 301 Shaṭpadi verses.

1) See above No. 34. 2) See above Nos. 30. 31. The Saçcidânanda mentioned there cannot well be of so late a date, as he was the guru of Sahajânanda, whose pupil, it seems, was Raṅganâtha.



49. The *Anubhava rasâyana* by Kṛishṇa rāja of Maisûr, mostly in prose, evinces the style of a tract, and may have been written in opposition to Mission tracts. It was printed at Bēṅgaḷûr in 1865.

50. A translation of the *Sukasaptati*, or seventy tales of a parrot, was made by a servant of Basava kshitiṣa, who says that Kōḍagi pura's Nârâyana will bless those who hear it (1, 17). 70 chapters with 2937 verses in Shatpadi.

51. A. D. 1830 the Viṭhopa (Viṭhoba) Caritra, also called Viṭhala Caritra, was composed at Kundâpura on the Western coast by Vēṅkaṭeṣa bhaṭṭa and one of his friends<sup>1)</sup>, describing how a Brahman child that was to be sacrificed for the attainment of riches, was saved by the interference of Viṭhala (Kṛishṇa) of Paṇḍari nagara. 70 Ragalē verses.

52. About A. D. 1830 a Sârasvata Brahman, called Gērsappē Sântayya, who was Principal Sadaramîn at Maṅgaḷûr (Kshemapura) where he died about 25 years ago<sup>2)</sup>, began to compose a number of tales on subjects taken from the Bhârata and Râmâyana in Yakshagâna metres, to be used at dramatic performances (nâṭaka)<sup>3)</sup>. Such compositions bear the name of prasaṅgas. Of Sântayya's compositions may be mentioned: the Bhîshma parva, Droṇa parva and Karṇa parva; an Ekâdaśi prasaṅga; a Jarâsandha kâlaga (fight), a Surathasudhanva kâlaga; a Saubhadra kalyâṇa; a Sîtâ kalyâṇa<sup>4)</sup>, wherein the author's idol is called Kshemapuriṣa, 84 pages in MS.; Sîtâviyoga Lavaṇasamhâra, which the author designates as belonging to the Prâkṛita Râmâyana<sup>5)</sup>, calling his idol Kshemapuranivâsa and Kshemapureṣa, 80 pages in MS.; and the Râvanadigvijaya, from the Uttarakāṇḍa of the Râmâyana, wherein the author appears as a devotee of Vēṅkaṭa of Kshemapura or of Kshemapureṣa, his Gaṇeṣa being at Sarapura, 65 pages in a Maṅgaḷûr lithograph.

53. Similar productions, probably of the same age, are: the Lava-kuṣa kâlaga of the Nâṭaka Râmâyana, 453 Yakshagâna verses, at the end of which Srîraṅga whose abode is at Kaṇpuri, is invoked, a Dhâra-vâḍa lithograph, 1867; and the slaughter of Kîçaka by Bhîma, etc. from the Yakshagâna Virâṭparva, the author of which invokes the îsa

1) This statement which annuls the supposition expressed in Ind. Ant. ii., 308, is taken from a MS. that since came to hand. 2) Mr. Bâlappa, a Sârasvata, and Sanscrit teacher at the Government School at Maṅgaḷûr, has been kind enough to give us these particulars.

3) The Nâṭaka Râmâyana in Tamil is referred to the 18th century; Murdoch p. 199.

4) Above No. 36, note 3. 5) The Tēlugu Uttara Râmâyana, that superseded the older versions, was written by Pushpagiri Timmanna about A. D. 1790; Brown's Preface.



(liṅga) that dwells at Sarasijabhāvapura or Ajapura, 423 verses in a Dhâravâḍa lithograph of 1867.

The works we are now going to enumerate, have all been composed in the 19th century, and some of the authors are likely to be still alive. They form some of the publications of Běṅgaḷûr and Dhâravâḍa native presses, from A. D. 1864-1872; the lithographs from Dhâravâḍa simply ruin the eyes.

Publications of Běṅgaḷûr:

54. Těnnâla Râmakṛishṇa hâsyarasa kathâ, 20 stories in prose regarding the jester Râmakṛishṇa, who was attached to the court of Kṛishṇa râja of Ānėgöndi (1504-1529) whose minister was Appâji. It exists also in Tamiḷ (Murdoch p. 207).

55. Bâlagraha, a superstitious treatise on children's diseases.

56. Betâḷa (Vetâḷa) pañčaviṃśatikathâ, in prose, a translation of the twenty-five tales related by the Betâḷa (goblin) to Vikramârka.

57. Sânananda gaṇeśvara kathâ, in Yakshagâna verses, based on the 56th chapter of the Canna Bas. P. The ṛishi Pūrṇavitta obtains from Siva his son Sânananda who takes all the inhabitants of Yamapura to Sivapura<sup>1</sup>).

58. Hamsa viṃśatikathâ, in prose, translated by S. Kṛishṇayya. This series of twenty amorous stories narrated by a Hamsa, has been translated also into Těluḡu verse (Brown's Preface).

Publications of Dhâravâḍa:

59. Kathâsâgara, 53 stories in prose, composed by Mânavi Vîrappa of Bhrûpura (Hubballi) in A. D. 1851.

60. Kâmadahana Ratipralâpa Dundumě (dundumě=wanton or bombastic composition), 27 verses.

61. Kṛishṇapârijâta, 128 pages, in Yakshagâna verses,—a love affair between Kṛishṇa's wives, arising on account of a pârijâta flower brought by Nârada to Kṛishṇa,—by Aparâḷa Tammaṇṇa of the Râyachûr district.

62. A Kṛishṇa lîlâ of 16 verses.

63. A Kṛishṇa lîlâ Dundumě, 25 verses, the last of which mentions śrîguru of Kundaġöḷḷa.

64. Kṛishṇârjuna Dundumě, 142 verses, as it appears by Kali Basava Liṅgayya who, invoking the favor of the guru of Kunda-

1) The same is told of Siddharâmeśa, the friend of Canna Basava. Can. Bas. P. 59, 12.



gölla, composed the work by the wish of Kēñčendra and Sirasa of Bhrûlatâpura (Hubballi), sons of Timmendra and Mâjavva.

65. Kaivalyapaddhati gîtâ<sup>1)</sup>, in Yakshagâna verses, a sort of Lainga dâsa padas, frequently referring to Liṅgâita legends, by one Ēragambali Siddha varaliṅga or Shaḍakshari deva' (?). 70 pages.

66. Kōmâra Râma kathâ, an episode from the work mentioned above No. 42, in an enlarged form and Yakshagâna verses, treating of the vile desires of Ratnâjî, one of Kampila râya's wives, for her husband's son, the hero Râma. 58 pages.

67. Jalašilpi pallîśakunâdi śakuna, or omens regarding the building of tanks, wells, etc.; and omens connected with lizards, etc. 32 pages in prose.

68. Dîpa Kali çaritra, or the story of the śivabhakta Dîpa Kali of Kañçipura in Coḷamaṇḍala<sup>2)</sup>, based on Basava P. 16, apparently by an Ambuligē Canna Mallîśa. 1,5 he says: "Pâlkurikē's Someśa uttered the story of the Siva śaraṇas (devotees), and Bhîma kavi uttered the Basava Paurâṇa". 9 chapters with 1058 Shaṭpadi verses.

69. Dhanañjaya Nighaṇṭakâ, a Canarese ṭîkâ professedly on 202 verses of Dhanañjaya; but 21 verses only are given in full.

70. Draupatî mânaharaṇa Dundumē, 67 verses, by a disciple of Cōkka Siddheśa of Bhrûlatâpura (Hubballi).

71. Dhâravâḍa Varelavaraṇana Dundumē, 33 verses about the Varelas, a class of people at Dhâravâḍa.

72. Nuli Candayya śârada, a praise of the Liṅgâita Nuli Candayya of Basava's time (Bas. Pur. 58, 7). 25 verses.

73. Pallî saraṭâdi śakuna, or omens of lizards, chameleons, etc.<sup>3)</sup> 20 pages in Sanscrit and Canarese, taken from a Bombay publication.

74. Vîra Saṅgayya Dundumē (cf. Bas. P. 58, 2), a sort of Liṅgâita love story, by Sâli Canna Basava of Tantupura (Dhâravâḍa).

1) The Dhâravâḍa editor, on the title-page, says it is a gîtâ sung by Shaḍakshara svâmi; he perhaps means the author of the Râjaśekhara vilâsa, see above p. lxvii. The first verse is as follows: "As all śâstras declare, thou art the spotless guru for all and all, I have understood by (or under) the name of Ēragambali Siddhavaraliṅga; oh Hara, thou hast made dîkshâ to me; by (or under) the name of vara Shaḍakshari deva thou hast let me know the anubhava of the Siva śâstra." In the Maṅgala verses on page 70 Canna Vṛishabha of the Tarabet maṭha of Tantupura is mentioned, called in one of the following verses Dhâravâḍa's Can. Vṛishabha. Tantupura is a translation of Dhâravâḍâ. 2) The person is mentioned also in Gaṇasahasranâma 5, 4. 3) I possess two treatises on fate in MS., one is called Navarâtna çintâmaṇi in Canarese; the other is a Nakshatra tilaka, Sanscrit and Canarese. The first-mentioned seems to belong to the 19th century.



75. *Vetâla pañčaviṃśakathâ*, in a translation quite different from that of No. 56.

76. *Vaidya śâstra*, expressly prepared for the press.

77. *Vaidyâmr̥ita*, translated from the *Marâṭhî*.

78. *Saraṇu Basava Ragalē* and *Saraṇa Basava Ragalē Kanda*. The first of these *Lingâita* praises forms 100 verses, each of which ends in “*Saraṇu Basava*”; of the second (p. 26 seq.) it is not easy to determine the end, as it is printed together with matter that seems to be different<sup>1)</sup>. On page 36 the following words occur (see above Nos. 3. 5. 6. 7): “I will mention the names of the poets who praised the Basava purâṇa;... Somanâtha kavi composed the Basava Purâṇa in Āndhra, and Bhîma in (Canarese) using the *Shaṭpadi* metre;... Saṅkara ârâdhya, the lord of the poets (*kaviśvara*), was pleased to tell the story fully in Sanscrit; Siva kavi of Bâlaçandra nagara composed it with *vastuka*;... and then the *Catura Basava linga* (the author probably meaning himself) has elegantly written the *granthârtha* by the grace of *Yatipura*’s *Siddheṣa*”.

79. *Sivapârijâta*, or the story how *Pârvatî* rejected *Vishṇu* and married *Siva*, throwing on his neck the *pârijâta* garland. “3 chapters in *Yakshagâna* verses in 18 pages.

80. *Sivabhakti sâra*, 107 verses in *Shaṭpadi*, by *Sivadhyâna Râmayya*, the chief disciple of *Gaṅgâdhara Bhârati svâmi*.

81. *Sivarâtrî kathâ*, or a story about a cruel fowler<sup>2)</sup> who at night unconsciously threw some *Bilva* leaves on a neglected *linga*, when *Siva*’s messengers came and invited him to come to *Rajatâdri* (*Kailâsa*). 101 verses in *Shaṭpadi* dedicated by the author to guru *Govinda*.

82. *Simhâsana battîsuputtalē*, or thirty-two stories told by thirty-two puppets of *Vikrama râja*’s throne to *Bhoja râja*, in prose, translated from the *Marâṭhî* by one *Canna Basava* and *Basava Linga*.

83. *Sudhâma çaritra*, a story of *Kṛishṇa*’s friend *Sudhâma*, 6 chapters with 148 *Shaṭpadi* verses. 1, 3 *yati*, *vaḍi*, and *prâsu* are mentioned.

84. *Subodhâmr̥ita*, a collection of 22 miscellaneous stories in prose.

85. *Subhâshitagrantha mâlâ*, a collection of alphabetically arranged Sanscrit verses with a Canarese translation. 72 pages.

1) The small volume of 48 pages wherein it occurs, contains also an *Aksharamâlâ* in praise of *Siva*, this word forming the end of each of the 51 verses, ascribed to *Saṅkarâ-çârya*. It begins: *adbhutavigraha amarâdhîśvara | aṅgitaṅagana amitaśiva || 1 || ânandâmr̥ita âśritarakshita | âtmânanda maheṣa śiva || 2 ||* Also a *Mahimna stava* by *Pushpa-datta* has been printed at *Dhâravâḍa*, 42 verses in Sanscrit with a Canarese translation.

2) Cf. *Bas. P.* 58 v. 3 *śivarâtrē Saṅgayya*, v. 6 *śivarâtrē Saṅkaṇṇa*.



86. Sauminî kathâ, 98 verses in Shatpadi. The author is Basava Liṅga, the son of Maḍivaḷa of Kundagōḷḷa. The Brahman woman Sauminî walks in a dissolute way, is driven away into the jungle and lives there with a fowler with whom she eats flesh and drinks brandy, so that when she dies, Yama curses her to be born again as a miserable low-caste woman. As such she once follows the pilgrims to Gokarna, where she quite accidentally offers a Bilva leaf to a liṅga, and therefore is taken to Kailâsa.

87. Hubbaḷḷi varṇana Dundumē, 9 verses of a low character.

88. Hubbaḷḷi markata Dundumē, 5 stupid verses. The author is a son of Canna Vṛishabha (Basava) and belongs to the Tarabet-sâli maṭha of Dhâravâḍa (see above No. 65, note)<sup>1</sup>).

In the above list are no doubt many omissions, though it contains all the generally known and read native productions so far as they have not been executed by Christians. I have given what I happened to have at hand. May the present volume form a small contribution towards a History of Canarese literature! Its defects will doubtless be excused by all who know the difficulties connected with first attempts of a similar character.

Of Tamil literature it has been said by Dr. Caldwell that "it is the only vernacular literature in India which has not been content with imitating the Sanscrit, but has honorably attempted to emulate and outshine it." But my own impression is that the more Canarese vernacular literature becomes known, the more evident it becomes that it will fully bear comparison with any other vernacular literature of the South.

*Mercara, 19th October 1874.*

***F. Kittel.***



1) Canna Basa appa and Basa Liṅga appa, Dhâravâḍa's Deputy Educational Inspector (Dipûti Ijyukeṣanal Inaspēktara), ventured on a translation of Shakespear's Comedy of Errors (Kâmeḍi âph Yarasa), and anno. 1871 had it printed at Dhâravâḍa under the title "A wonderful story that will cause to laugh who do not laugh."



## CORRECTIONS

## REGARDING THE PREFACE AND ESSAY.

Page V, line 27, from top, supply a comma after "occurs".

P. X, note 1, not "śaiśvadanâ", but "śaśivadanâ".

P. XIII, l. 21, f. t., not "1633", but "1643".

P. XVII, l. 15, f. t., not "sarajijodara", but "sarasijodara".

P. XVIII, l. 14, f. t., not "Kaundinya", but "Kaundinya".

P. XXIV, No. 5, not "the Tirumalē", but "Tirumalē".

P. XXV, l. 23, f. t., not "found also", but "found as such also".

P. XXVIII, note, l. 20, from bottom, strike out the stop after "Basava".

P. XXIX, l. 19, f. t., not "two verses<sup>1</sup>) and was", but "two verses<sup>1</sup>), was".

P. XXXI, l. 4, f. t., not "from the instances", but "only from instances".

P. XXXI, note, ls. 3-4, f. b., not "where king Nirahaukâra (according to the Can. Bas. P.) or Mamakâra (according to the Prabhulingalīlē) ruled with his wife Sujñāni or Mohini devi", but "where king Mamakâra ruled with his wife Mohini devi".<sup>1</sup>)

P. XXXIV, note, l. 6, f. b., not "became", but "had become".

P. XXXV, note, l. 16, f. b., not "Two others", but "Two others in the Rasaratnâkara".

P. XXXIX, note, l. 1, f. b., not "Mahâsragdhara", but "Mahâsragdharâ".

P. L, l. 3, f. t., not "Penagöndē", but Pēnagöndē".

P. LVIII, note, l. 2, f. b., not "Cundâ", but "Candâ".

P. LX, l. 1, f. t., not "recites", but "relates".

P. LX, l. 18, f. t., not "of some Tatsamas, Tadbhavas", but "of some Tatsamas, of Tadbhavas".

P. LXV, l. 18, f. t., not "The same, regarding its authorship, appears from the following two verses", but "The same appears from the following two verses regarding its authorship".

P. LXV, l. 27, f. t., not "an comprehensive", but "a comprehensive".

P. LXIX, l. 16, f. t., not "Boleşa", but "Boleşa".

P. LXIX, note, l. 1, f. t., not "Lingi", but "Singi".

P. LXX, l. 2, f. t., not "Varatuṅga by", but "by Varatuṅga".

P. LXX, l. 27, f. t., not "shād", but "shad".

1) The curt sentence in the Can. Bas. P. allows also the meaning of the Prabhulingalīlē. See p. LVIII.



# ನಾಗವರ್ಮಭ೦ದಸ್ತು

## NĀGAVARMA'S PROSODY

ಶ್ರೀರಸ್ತು!  
(INTRODUCTION)

(ಪೀಠಿಕೆ)

1. This work of the Kavirâjahamsa, for its excellence, commands the esteem even of Kâlidâsa.

ಚಂಪಕಮಾಲಾವೃತ್ತಂ

ರಚಿತ-ಪದ-ಪ್ರಸನ್ನ-ಪರಿಪೂರ್ಣ-ರಸಾವಹಮರ್ಥ-ಯುಕ್ತಮಾ  
ಗುಚಿತ-ಪುರಾಣ-ಮಾರ್ಗ-ಪದ-ಪದ್ಧತಿ-ಬಂಧುರ-ಬಂಧಮೆಂಬಿದಂ |  
ರಚಯಿಸೆ, ವಾಚ್ಯ-ವಾಚಕ-ವಿಶೇಷ್ಯ-ವಿಶೇಷಣ-ಲಕ್ಷ್ಯ-ಲಕ್ಷಣ-  
ಪ್ರಚುರತೆ ಕಾಳಿದಾಸನುಮನೇಳಿಸಿತಿ ಕವಿ-ರಾಜಹಂಸನಾ.

1)  
|| 1 ||

1) Before this verse there are 6 Maṅgala verses (stanzas) in M. and Sb. of which v. 6 (an invocation of Bhârati) is also in Sa. as v. 3, in Rc. as v. 1, and in B. and D. as v. 3; and of which v. 1 is also in B. and D. as v. 2. H. Ra. Rb. and Rd. contain no Maṅgala verses. H. and Ra. begin with simply stating that Nâgarvarma told his wife, he was going to teach her prosody as he had learned it, viz. according to what Piṅgala heard when the deva (no name) was telling prosody to the devî, and afterwards told the Rishis (the reading differing from that of v. 22 of the text, the English heading of which is to be compared); Rb. begins with the Pratishthâ, resp. v. 80 of the text; Rd. with a verse after our verse 34, that has not been adduced in this edition. See note to v. 34.



2. At the request of the learned the work has been composed.

ಕಂದಂ

ಬಲ್ಲರ ಬಗೆಯಂ ಕಲ್ಪವ  
ರೆಲ್ಲಂ ಮುಂಗೊಂಡೊಪಲ್ಪ ಕೇಳಲ್ಕೊತಂ |  
ಬಲ್ಲನೆನಲ್ಕೊಪಿಕ್ಕಿದ  
ಬೆಲ್ಲದ ಪೊಲಪೂರ್ವಮಾಗೆ ಪೇಳ್ವಂ ಕೃತಿಯಂ.

1)  
|| 2 ||

3. Only a poet like the author can write with elegance.

ಕರಮಸ್ತಾಕ್ಷರಮುಚಿತಾ  
ಕ್ಷರಮವಲಂಬ-ಪ್ರಸನ್ನ-ಮತಿ-ಮಧುರಮುಲಂ |  
ಕರಣ-ಯುತಮೆನಿಸೆ ಪೇಳಲ್  
ಧರೆಯೊಳ್ ಕವಿ-ರಾಜಹಂಸನೊಬ್ಬಂ ಬಲ್ಲಂ.

1)  
|| 3 ||

4. Nāgavarma's genealogy<sup>2</sup>).

ಜಗದೊಳಗಿದೊಂದು ಮಿಗಿಲೆನೆ  
ನೆಗಲ್ದಿದುದು ವೆಂಗಿವಿಪಯಮಾ ವಿಪಯದೊಳಾ |  
ಳ್ವಗಣಿತಮೆನೆ ಸಪ್ತಗ್ರಾ  
ಮಗಳೊಳಮಾ ವೆಂಗಿಪಳು ಕರಂ ಸೊಗಯಿಸುಗುಂ<sup>3</sup>.

|| 4 ||

ಆ ವೆಂಗಿಪಳುವಿನೊಳ್ ವಿಭು  
ದೇವ-ಸಮಾನಂ ವಿದಗ್ಧನಂಬುಜಭವನಂ |  
ತಾವಗವೊಳ್ಳುಣ-ನಿಧಿಯಂ  
ತೀ ಪಸುಧೆಯೊಳೆನಿಸಿ ವೆಣ್ಣಾಮಯ್ಯಂ ನೆಗಲ್ದಂ.

4)  
|| 5 ||

ವೇದದೊಳನುಗತರೆನಿಸುವ  
ವೇದಗಳೊಳ್ ನಿಪುಣನಾಗಿ ನೆಗಲ್ದಂ ಗಂಭೀ |  
ರೋದೊಂ<sup>5</sup>ನತೆ ಪರಿಪೇಷ್ಟಿತ  
ಮೇದಿನಿಯೊಳ್ ಪೆಣ್ಣಾಮಯ್ಯನಕಲಂಕ-ಗುಣಂ.

|| 6 ||

1) In Sb. and M. verses 8 and 9. 2) This is in Sb., Sc., M. and L.; the text is a true copy of Sc. 3) Sb. and M.:—ಮಾ ವೆಂಗಿನಗರಮುಂ ಸೊಗಯಿಸುಗುಂ. 4) This verse is only in Sc. 5) In Sb. and M.: ವಾದಿನೊಳಗಣಿತವೆನಿಸುವ | ಮೇದಿನಿಯೊಳ್ ನಿಪುಣರೆನಿಸಿ ನೆಗಲ್ದದರಿಗೊ | ಲ್ಲಾರ, and then a large blank. ವೇದಗಳೊಳ್ is certainly wrong; perhaps ವಾದಿಗಳೊಳ್?



ಸಕಲ-ಜ್ಞಾನ-ವಿನಿದಿತ-

ನಿಕರ-ಗುಣಾವಿಪ್ರಭವ-ಮನೋಭವ-ರೂಪಾ |

ಧಿಕನುಬುಸುಭವ-ಮೂರ್ತಿ-

ಪ್ರಕರಂ ಕೌಂಡಿನ್ಯ-ಗೋತ್ರ-ಮಂಗಲ-ಚರಿತಂ.

1)  
|| 7 ||

ವಿತತ-ಯಶಂಗಾ ವಿಪ್ರಂ

ಗೆ ತತ್-ಪ್ರಿಯಂ ಸುಭವಂ ದ್ವಿಜನ್ಮಗೆ ಗುಣಾ |

ಸ್ಥಿತೆ ಸತಿ ಸಜ್ಜನಿಕೆಗರು

ಧತಿಗೆ ಮಿಗಿಲ್, ಕೌಂಡಿಕಬೈಯೆಂಬಳ್ ಪೆಸರಿ.

2)  
|| 8 ||

ಆ ಕೌಂಡಿಕಬೈಗಂ ಮಹಿ

ಮಾಕರನೆನೆ ನೆಗಳ್ ವೆಣ್ಣಾಮಯ್ಯಂಗಮನಂ |

ಗಾಕಾರಮಾಗಿ ಪುಟ್ಟಿಯೆ,

ಲೋಕ-ಸ್ತುತನಾಗಿ ದಾಮಮಯ್ಯಂ ನೆಗಳ್.

3)  
|| 9 ||

ಆತನ ಕುಲ-ವನಿತೆ ಜಗ-

ಖ್ಯಾತ-ಗುಣ-ವ್ರಾತೆ ರೂಪ-ಲಾವಣ್ಯ-ರಸೋ |

ಪೇತೆ ಗಿರಿಜಾತೆಗಂ ಮಿಗಿ

ಲೇತಟಿೊಳಂ, ಕುಂದಕಬೈಯೆಂಬಳ್ ಪೆಸರಿ.

4)  
|| 10 ||

ಎನೆ ನೆಗಳ್ ಕುಂದಕಬೈಗ

ಮನಿದ್ಯ-ಗುಣನೆನಿಪ ದಾಮಮಯ್ಯಂಗಂ ಭೂ- |

ವಿನುತ-ಯಶಂ ದ್ವಿಜ-ವಂದ್ಯಂ

ಮನು-ಮಾರ್ಗಂ ವೆಣ್ಣಾಮಯ್ಯನಗ್ರ-ತನೂಜಂ.

5)  
|| 11 ||

ಶ್ರೀಕಾಂತಾ-ಪತಿ ಸಕಲ-ಕ

ಲಾ-ಕೋವಿದನದ್ವಿತೀಯನತುಳ-ಚರಿತ್ರಂ |

ಲೌಕಿಕ-ವೈದಿಕ-ಶಾಸ್ತ್ರನ

ನೇಕಾಕ್ಷರನೆನಿಸಿ ನೆಗಳ್ ಚತುರಸ್ರ-ಗುಣಂ.

6)  
|| 12 ||

1) In Sc. and L.; the Repha in ಪ್ರ is not counted. 2) In Sc. and L. 3) In Sc. and L.

4) In Sc. and L. 5) In Sc. and L. Instead of ಕುಂದಕಬೈಗಂ L. reads ಕುಂದುಕಜ್ಜಿಗಂ, as it reads in v. 9, instead of ಕೌಂಡಿಕಬೈಗಂ, ಕೊಂಡಕಜ್ಜಿಗಂ. 6) Only in Sc.

ಅಂತೆನಿಪ ವೆಣ್ಣಾಮಯ್ಯನ  
ಕಾಂತೆ ಗುಣಾಕ್ರಾಂತೆ ಧರಣಿ-ಸುತೆಗಂ ಮಿಗಿಲೆಂ |  
ಬಂತೊದವಿದ ಪತಿ-ಭಕ್ತಿಯಿ  
ನಂತೆಸೆದಳ್ ಪೋಳಕಬ್ಬೆಯೆಂಬಳ್ ಪೆಸರಿಂ.

1)  
|| 13 ||

ಆ ಪೋಳಕಬ್ಬೆಗಂ ವಿ  
ದ್ಯಾ-ಪರಿಣತನೆನಿಪ ವೆಣ್ಣಾಮಯ್ಯಗಂ ವಾಕ್- |  
ಶ್ರೀಪತಿ ತತ್ತಗು . . . .  
ಣೋಪೇತಂ ನಾಗವರ್ಮನಗ್ರ-ತನೂಜಂ.

2)  
|| 14 ||

5. All good poets will be pleased with this brilliant work.

ಪ್ರಾಸಾನುಪ್ರಾಸಕ್ಕಿದು  
ಲೇಸಾಗಿ ಪೆಸರ್ಕಡಂಗೆ ಕನ್ನಡದಿಂ ಪೇ |  
ಳ್ವಾ ಸೂರ-ಕರ-ವಿಲಕ್ಕೆಯ  
ನಾ ಸುಕವಿ-ಪ್ರಕರಮಱಿದು ಮೆಚ್ಚುಗುಮಲ್ಲೇ?

3)  
|| 15 ||

6. The author's desire has been to produce a good treatise.

ಚಂಪಕಮಾಲಾವೃತ್ತಂ

ನವ-ರಸಮುಣ್ಣಿ, ಮಾತು ಪೊಸತಾಗಿರೆ, ದೇಶಿಯದೇಶಿವೆತ್ತುದೆಂ  
ಬ ವೊಲಿರೆ, ಜಾಣ್ ಮನುಗೊಳಿಸೆ ಪೂಣ್ಡಿರೆ ತೋರ್ಪ ಕೃತಿ-ಪ್ರಬಂಧಮು |  
ಕಿವಿಗಿನಿದಾಗೆ, ನಿಚ್ಚ ಪೊಸತಾಗೆ, ಮನೋಹರಮಾಗೆ ಪೇಳ್ವ ಸತ್-  
ಕವಿ ವರ-ರಾಜಹಂಸನೆ, ಪೇಳಲೊಡರ್ಚಿದೆನೀ ಪ್ರಬಂಧಮು.

4)  
|| 16 ||

1) In Sb., Sc., M. and L. Instead of ಪೋಳಕಬ್ಬೆ L. has ಪೋಳಕಜ್ಜಿ. Sb. and M.'s reading is: ಅಂತೆನಿಪ ವೆಂಗಿಮಯ್ಯನ | ಕಾಂತೆ ಗುಣ-ವ್ರಾತೆ ಧರಣಿಸುತೆಗಂ ಮಿಗಿಲೆಂ || ಬಂತಿಪ್ಪಳೆ ಪತಿ-ಭಕ್ತಿಯಿ | ನಾಂತೆ ಸೆವಳ್ ಪೋಳಕಬ್ಬೆಯೆಂಬೀ ಪೆಸರಿಂ || . 2) In all the four manuscripts. L.'s corrupt reading is: ಆ ಪೋಳಕಜ್ಜಿಗಂ ವಿ | ಧ್ಯವಣ್ಣಗೆ ವೆಂವಣಗೆ ವೆಣ್ಣಮ್ಮೆಯ್ಯಗಂ ವಾಕ್ತಿಗಂ || ಶ್ರೀಪತಿಕವಿತಾರತ್ನಗು | ಣೋರಾ ಚಿತಂ ನಾಗವರ್ಮನಗ್ರತನೂಜಂ || Sb. and M. read thus: ಆಕೆಯ ನಿಜ-ಕಾಂತನು ಮಹಿ | ಮಾಕರನೆನಿಪ ವೆಂಣ್ಣಿ (M. ವೆಂಗಿ) ಮಯ್ಯಂಗಂ ವಾಕ್- || ಶ್ರೀ ಕಮನೀಯಂ ತತ್ವ-ಗು | ಣಾಕರನೆನೆ ನಾಗವರ್ಮನಗ್ರ-ತನೂ ಜಂ || . Then in Sb. and M., as their verses 16 and 17, follows an uninformative praise of the renowned Nāgavarma (somewhat mutilated). 3) A corrupt reading of this verse occurs in M. and Sb.; the one given is that of Sa. 4) In M., Sa., Sb., B. and D. After it 4 verses (containing reflections of the poet in a mutilated form) that are in M. and Sb., two of which occur also in L., and the last in D. and B., have been left out, the course of instruction beginning with v. 17 of the text.



7. An illiterate poet is a blind man.

ಕಂದಂ

ಛಂದಮನಱಿಯದೆ ಕವಿತೆಯ  
ದಂದುಗದೊಳ್ ತೊಳಲಿ ಸುಳಿವ ಕುಕವಿಯೆ ಕುರುಡು; |  
ಮುಂದೆ ಕವಲ್ಪಟ್ಟೆಯಿರೆ  
ಲ್ಕಂದುಮಣಂ ಪದಮನಿಡಲದೇಂ ಗೆಯ್ದಪನೋ? || 17 ||<sup>1)</sup>

8. Or he is a mere howler like a bear screaming for its sore eyes.

ಮಾನಿತ-ಪದಮಂ ಪದ-ಸಂ  
ಧಾನಮನರ್ಥ-ಪ್ರತೀತಿಯಂ ಕವಿ-ಹೃದಯ- |  
ಸ್ಥಾನಮನಱಿಯದದೇಂ? ಕಣ್-  
ಬೇನೆಯ ಕರಡಿಯ ವೊಲೊಟಲುಮ ವಾಚಕನೇ! || 18 ||<sup>2)</sup>

9. A sign of inexact poetry.

ಹಱಿ-ಗವಿಗಳ ಕಬ್ಬಂಗಳ  
ಪೊಟ-ಗಳಿದ ಹೊಲಿಗೆ ಬಿರ್ಚಿದೊಡೆಲ್ಲಂ |  
ಬಱಿ ತಾಱಿಗ ಬೀಱಿಗವೆ  
ತ್ತಱಿ ತತ್ತಱಿವೆಕ್ಕಸಕ್ಕವಸ್ತಂ ವ್ಯಸ್ತಂ. || 19 ||<sup>3)</sup>

10. Forced poetry is unsuccessful.

ಮಳೆಯಿಲ್ಲದೆ ಪೊಯ್-ನೀರಿಂ  
ಬೆಳಗುಮೆ ಧರೆ? ಮಱುಗಿ, ಕುದಿದು ಶಾಸ್ತ್ರದ ಬಲದಿಂ |  
ದಳುಪಿಂ ಪೇಳ್ತೊಡಮದು ಕೋ  
ಮಳಮಕ್ಕುಮೆ? ಸಹಜಮಿಲ್ಲದಾತನ ಕಬ್ಬಂ! || 20 ||<sup>4)</sup>

11. He who knows how to handle one pattern-metre well, for instance, Jagatī (v. 124 seq.), cannot be called arrogant for thinking himself able to become deeply versed in prosody (?).

ಜಗತೀ-ಛಂದದ ಬಲುಮೆಗೆ  
ಬಗೆವೊಡೆ ಪಡಿ-ಛಂದಮೆನಿಸಿ, ಬುಧ-ಜನದ ಮನಂ |

1) In M., Sa., Sb., B. and D. 2) In M., Sb., B. and D. 3) In M., Sb., B. and D. D. reads: ಪೊಟಗೊಳಗಕ್ಕರದ--ತಾಱಿಗೆ; D.: ಬೀಱುಗ; Sb.: ಬೀಱುಗ; Sb. and M.'s last line: ತಱಿ ತತ್ತಱಿವೆಕ್ಕಸಕ್ಕವಸ್ತಂ ವ್ಯಸ್ತಂ. 4) In M., Sb., B. and D.

ಬುಗುವಂತಿರೆ ಪೇಳ್ವ, ಬಳಿ

ಕ್ಕಂ ಗುಣ್ವಂ ಪರಿವೆನೆಂಬವಂಗಂಟೆರ್ದೆಯೇ?

1)  
|| 21 ||

12. Nâgavarma teaching his wife, to a great extent, made use of the prosody that had been propagated in the world by Pîngala [and had been told by Indudhara to Umē].

ಇಂದು-ನಿಭಾನನೆ, ಮಂಗಳ-

ಛಂದಂ ಪಿಂಗಳನಿನವನಿಯೊಳ್ ಪರಪಿದೊಡಾ |

ಛಂದೋಂಬು-ರಾಶಿಯೊಳ್ ಮಿಗೆ

ತಂದದ ನಿಜ-ಸತಿಗೆ ನಾಗವರ್ಮಂ ಪೇಳ್ವಂ.

2)  
|| 22 ||

13. He recommends his work, the çhandombudhi, to his wife.

ವಿಧು-ಬಿಂಬಾನನೆ, ಛಂದೋಂ

ಬುಧಿಯೆಂಬುದಿದೆನ್ನ ಪೆಸರ ಛಂದಮಿದಂ, ಕೇಳ್, |

ಬುಧ-ಸಮಿತಿ ಮೆಚ್ಚಿ ಪೇಳ್ವೆಂ

ಮಧುರ-ಗುಡ-ಪ್ರಚುರ-ವಚನ-ರಚನೆಗಳಿಂದಂ.

3)  
|| 23 ||

1) In Sa., Sb., M., B. and D. The reading given is nearly B.'s; D. has: ಬಳಿ | ಕೆ ಗುಣಂ ಪರಿವೆನೆಂ ಬವಂಗಂಟೆರ್ದೆಯೇ; M. and Sb.: ಬುಗುವಂತಿರೆ ಪೇಳ್ವವನೊಳ್ಳಹ ಕಬ್ಬಿಗ ಪೇಳ್ವನೆಂಬವಂಗಂಟೆರ್ದೆಯೋ, a reading against the metre; B. has: ಬಳಿ | ಕ್ಕಂ ಗುಣ್ವಂ ಪರಿವೆನೆಂಬವಂಗಂಟೆರ್ದೆಯೇ. Sa.'s reading is peculiar: ಜಗಕ್ಕೇ ಛಂದದ ಬಲೈಯ | ಮಗಲೆನಿಸದೆ ಛಂದಮೆನಿಬಿ ಬುಧ-ಜನದ ಮನಂ-|| ಬುಗುವಂತಿರೆ ಪೇಳ್ವೊಡೆ ಕ | ಬ್ಬಿಗನೊರ್ವಂ ಪರಿಯನೆಂಬವಂಗಂಟೆರ್ದೆಯೇ || . 2) In Sa., Sb., M., D., B.; cf. H. Ra. under v. 1. Sb. and M. more correctly as to grammar:-- ಯೊಳ್ ಕಲ್ಪಂದಮನಾತ್ಮೀಯ-ಸತಿಗೆ ನಾಕಿಗನುಸುರ್ದಂ. This reading gives Nâgavarma the name of Nâkiga. This last word, according to some MSS., recurs also in vs. 111. 115. 137. 147. 153. 181. 215. 286 (instead of ಕರ್ತೃ-) where the text has Pîngala. V. 131, line 3, the MSS. have: "In the way which Pinâki and Nâki uttered"; Nâki alone, according to some MSS., occurs also v. 121 (instead of ಲೋಕಮೊಳ್) and v. 151 (ನಾಕಿಯಂತೆವೊಲ್ instead of ಪಿಂಗಳೊಳ್ತಿಯೊಳ್). See Nâkiga (Vishnu) No. 273, b. 3) In Sa., Sb., M., D. (as the concluding verse of the work), H. and Ra. v. 3, Rc. v. 2. ಗುಡ only in Sa., the others have ರಸ.



# A. THE SYLLABLE-FEET<sup>1)</sup>

## ಅಕ್ಷರಗಣಂಗಳ್

### I. CHAPTER

ಸಂಜ್ಞಾಧಿಕಾರಮೆಂಬ ಪ್ರಥಮಾಶ್ವಾಸಂ

1. The syllables or syllabical marks of the syllable-feet

ಅಕ್ಷರಗಣಾಕ್ಷರಂಗಳ್

14. The ten syllables of great distinction (ಲ=laghu, ಗ= guru). See verse 28, etc.

ಕಂದಂ

ಒಗೆದವು ಮ-ಯ-ರ-ಸ-ತ-ಜ-ಭ-ನ-

ಲ-ಗಾಕ್ಷರಂ, ಕೌಸ್ತುಭಾದಿ-ನಾನಾ-ವಿಧ-ವ |

ಸ್ತುಗಳೊಡನೆ ಪಯೋಂಬುಧಿಯೊಳ

ಗೊಗೆದುತಿರೆ, ಚಂದ್ರ-ವದನೆ, ಛಂದೋಂಬುಧಿಯೊಳ್.

<sup>2)</sup> || 24 ||

2. The five long syllables and the two signs to mark the quantity of syllables

15. The sign for a metrically long (guru) syllable is a crooked perpendicular line; that for a metrically short (laghu) syllable is a straight perpendicular line. (The forms appear in A. Weber p. 203. 215. 416.) Instead of the first-mentioned sign Europeans use a horizontal line (—), and instead of the other a turned up half Bindu (◡). The European signs have been adopted for this Edition.

1) This heading is not in the manuscripts. Observe, from the beginning, that the syllable-feet are formed of unalterably fixed syllables occurring at fixed places. There is another kind of feet which is formed of a certain number of Moras (mâtrâ), a Mora being the quantity of a short syllable; such feet are called Mâtrâ Ganas. The Kanda verse (v. 269 seq.), for instance, consists of Mâtrâ Ganas, as do also all true Canarese metres. 2) In Sa., Sb., M., D., B., Rc. 3, H. and Ra. v. 4.

ಬರೆದೆಯ್ವು ಲೆಕ್ಕಮನಾ  
 ದರದಿಂ ಗುರು-ಲಘು-ವಿಭೇದಮು ಭಾವಿಸು ನಿಲಿಂ! |  
 ಗುರು ಪಿಂತೆ ಕೊಂಕಿ ತೋರುವ  
 ಗೆರೆ; ಮುಂತಣ ಸೈತುಮಪ್ಪ ಗೆರೆ ಲಘು. ಕೆಳದೀ! || 25<sup>1)</sup> ||

16. A syllable, though short by itself (sayyakkara), within a verse becomes metrically long when followed by a double-consonant (ōttakkara), counting as much as a syllable followed by a double-consonant in a word.

ಗುರುವಕ್ಕುಂ, ಮುಂತೊತ್ತ  
 ಕ್ಕರಮಾಗಿರೆ, ಪಿಂತೆ ನಿಂದ ಸೈಯಕ್ಕರಮು; |  
 ಗುರುವೊತ್ತುಗಳಿಂದಪ್ಪುದು  
 ನಿರಂತರಂ. ಚಾರು-ರೂಪ-ಭಾಸಕ-ಸತಿಯೇ! || 26<sup>2)</sup> ||

17. Besides, a double-consonant (daḍḍakkara) formed by a consonant being followed either by the Bindu or the Visarga; then the end of a Hemistich (padāntya, the length of which however ought to be always clearly expressed in practice); and a long vowel (dīrgha) are metrically long (guru).

ಬಿಂದು ವಿಸರ್ಗಂ ವ್ಯಂಜನ  
 ಮೊಂದಿದ ದಡ್ಡಕ್ಕರಂ, ಪದಾಂತ್ಯಂ, ದೀರ್ಘಂ |  
 ಬುದೊಡಲಿ, ವನಜ-ಮುಖಿ, ಗುರು  
 ವೆಂದಂ ಸೈಯಡಿಯ ನಾಗವರ್ಮ-ಕವಿಂದ್ರಂ. || 27<sup>3)</sup> ||

### 3. The figurative names for the eight syllable-feet, and for long and short syllables

18. By mixing long and short syllables three by three, the eight syllable-feet (akshara gaṇa) are obtained. An enumeration of their figurative names: dharani, jala, agni, marut, vyoma, ravi, śaśāṅka, indranilaya.

1) In Sa., Sb., M., B., D., H. and Ra. v. 5, Re. v. 4, Rd. v. 4. B., D., Re. have ಸೈತುಮಪ್ಪ; M., Sa. ಸೈಕಮಪ್ಪ; Ra. ಸೈತನಪ್ಪ; Rd. ಸೈಪನಪ್ಪ. H. ಸೈಕನಪ್ಪ. 2) In Sa., Sb., M., B., D., H. Ra. v. 7, Re. v. 6, Rd. v. 3, O. v. 3. Sa., M., Sb. ಸೈಯಕ್ಕರ; H. and Ra. ಸೈತಕ್ಕರ; Rb. ಸೈಪಕ್ಕರ; Re. ಸೈಯಕ್ಕರ. D. and B. ನಿಂದು ತೋರ್ಪಕ್ಕರ. 3) In Sa., etc., H. Ra. v. 8, Re. v. 7, Rd. v. 2, O. v. 2.



ಗುರು-ಲಘು-ಮಿಶ್ರಂ ಮೂಱಿ

ಕೃರದಿಂ ಗಣಮಿಡು, ಲತಾಂಗಿ, ಬಗೆದೆಂಬು ತೆಱು; |

ಧರಣಿ-ಜಲಾಗ್ನಿ-ಮರುದ್-ವೈ

ಮ-ರವಿ-ಶಶಾಂಕೇಂದ್ರನಿಲಯಮಿವು ಗಣದ ಪೆಸರ್.

1)  
|| 28 ||

19. Figurative names for Guru (triyambaka, rudra, or any other synonym) and Laghu (murântaka, hari, or any other synonym). Instead of the figurative names for the eight syllable-feet the eight letters, mentioned already in verse 23, are also used.

ನಯದಿಂ ಗುರುವೆಂಬುದು, ಕೇಳ್,

ತ್ರಿಯಂಬಕಂ; ಲಘು ಮುರಾಂತಕಂ, ಮೃಗ-ನಯನೇ! |

ಮ-ಯ-ರ-ಸ-ತ-ಜ-ಭ-ನ-ಲ-ಗ-ಸಂ

ಚಯಮೆಂಬುದು ನಿಯಮದಿಂ ಗಣಾಕ್ಷರಮಕ್ಕುಂ.

2)  
|| 29 ||

#### 4. The way of calculating the eight syllable-feet

ಪ್ರಸ್ತಾರಕ್ರಮಂ

20. A first rule (the same as verse 325), the form of which appears to be this:

— — (Spondeus)

— — (Iambus)

— — (Trochaeus)

— — (Pyrrhichius)

ಗುರುಗಳನಿಟ್ಟವಟಾದಿಯ

ಗುರುವಿಂದಂ ಕೆಳಗೆ ಲಘುವನಿಡು! ಮುಂತೆ ಸಮಂ |

ಗುರು; ಮಾಱಣಿ ಪಿಂತೆ; ನಿರಂ

ತರ-ಲಘುಗಳನೆಯ್ದುವನೆಗಂ, ಮೃಗ-ನಯನೇ!

3)  
|| 30 ||

1) In Sa., etc., H. Ra. v. 12, Rc. v. 5, Rd. v. 13, O. v. 7. Ra. H. have, as their v. 13, a Kanda verse of their own: ಎಂತೆಂತು ನುಡಿಯೆ ವಿಸ್ತಯ | ಮಂತಂತೊದವಿಪುದು ಹೃದಯದೊಳ್ ಪೇಳಿದನಾ || ಧೃಂತನೆರೆ ನಿನ್ನ ನಿಜವು | ತ್ವಂತಮನೆನಗಡಿಯೆ ಪೇಳ್ವುದತಿಕೌತುಕಮಂ || 2) In Sa., Sb., M., B., D., H. Ra. v. 9, Rc. v. 8, Rd. v. 5, O. v. 4. 3) In Sb., M., B., D., Rd. v. 12 (instead of ಮಾಱಣಿ it has ಪೂರಣಿ).

## 21. The grand rule with three steps:

<i>First</i>	<i>Second</i>	<i>Third</i>
1	1 2	1 2 3
1. —	1. — —	1. — — —
2. U	2. U —	2. U — —
3. —	3. — U	3. — U —
4. U	4. U U	4. U U —
5. —	5. — —	5. — — U
6. U	6. U —	6. U — U
7. —	7. — U	7. — U U
8. U	8. U U	8. U U U

## ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ

ಗುರುವೊಂದು ಲಘುವೊಂದನೆಂಟು-ಬರೆಗಂ ಪ್ರಸ್ತಾರಿಸಂತಾದಿಯೊಳ್  
 ಗುರು-ಯುಗ್ಮಂ ಲಘು-ಯುಗ್ಮಮುಂ ಬರೆ ಚತುಃಸ್ಥಾನಂ-ಬರಂ ಮಧ್ಯದೊಳ್! |  
 ಗುರು ನಾಲ್ಕುಂ ಲಘು ನಾಲ್ಕುಮೆಯ್ದೆ ಬರೆ ನಿನ್ ಅಂತ್ಯಂಗಳೊಳ್! ಸಂತತಂ,  
 ನಿರವದ್ಯೇ, ಅತಿಚಾರು-ಸಂಕಜ-ಮುಖೀ, ಪ್ರಸ್ತಾರಮಿಂತೀ ಕ್ರಮಂ! || 31 ||

## 5. The names and forms of the eight syllable-feet. cf. v. 27

22. A short verse with the figurative names (changing according to the selection of corresponding synonyms), i. e.

— U U , śaśi	U — — , jala
U — U , sūrya	— U — , vahni
U U — , vāyu	— — U , gagana
— — — , dhare	U U U , nāka

## ಕಂದಂ

ಆದಿಯ ಮಧ್ಯಾಂತದೆ ಗುರು

ವಾದಡೆ ಶಶಿ-ಸೂರ್ಯ-ವಾಯು; ಗುರುವಿರೆ ಧರೆ; ಮ |

1) In Sa., etc., H. Ra. v. 14, Rc. v. 9, Rd. v. 11. M., Rd. read ನಾಲ್ಕುನೆಯ್ದೆ. M. (vs. 65. 66) has two other verses after our v. 30, together with Sb., and H. Ra. v. 10 and v. 11; the second one is also in Rc. as v. 13; they are as follows: ಗುರುವಿನಡಿ ಮೊದಲ ಲಘುವಂ | ಬರೆ ಮುಂತಂ ಕೂಡೆ ತತ್ಸಮಂ ಬರೆ ಪಿಂತಂ || ಗುರುವಿಂದಂತೀವೃತ್ತಂ | ದೊರೆಯಲ್ತೆಯ್ದೆಪಿ (Ra. ದೊರೆಯದಿರೆಂತೆಯ್ದೆ) ಸರ್ವ-ಲಘುವಪ್ಪಿನೆಗಂ || 65 || ಮೂಷು ಗುರುವಿಟ್ಟು ಮೊದಲೊಳ್ | ತೋಪಿರೆ ಲಘು ಪಿಂತೆ (Ra. ಮುಂತೆ) ಮುಂತೆ ಸಮನಾಗಿಯೆ (Sb. ಸಮನಾದಿಯ, Rc. ಸಮನಾರಿಯ, Ra. and H. deficient) ಬಿ || ಪ್ಪೇಪಿಸು ಗುರು-ಲಘುವಂಮಿಗ (Rc. ಪ್ಪೇರಿಸುವಂ ಲಘು ತಮಿಗಂ, Sb. ಪ್ಪೇಪಿಸುಗುಂ ಲಘುವಂಮಿಗ) | ಲಾಪವು ಗುರು ಪಿಂತೆ ಮುಂತೆ ಸಮನೆಂಟು-ವರಂ (Rc. ತಾದವು ಗುರು ಮುಂತೆ ಪಿಂತೆ-) || 66 ||



ತತ್ತಾದಿಯ ಮಧ್ಯಾಂತದೆ ಲಘು  
ವಾದಡೆ ಜಲ-ವಹ್ನಿ-ಗಗನ; ಲಘುವಿ ನಾಕಂ.

|| 32 ||<sup>1)</sup>

23. A longer verse of the same description.

— — — , dhâtri	— — — , vyoma
— — — , toya	— — — , âditya
— — — , śikhi	— — — , abjâri
— — — , mâruta	— — — , nâka

### ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ

ಗುರು ಮೂಱಾಗಿರೆ ಧಾತ್ರಿ; ಮುಂತೆರಡು ಬಿಣ್ವೆ ತೋಯಮಾದ್ಯಂತದೊಳ್  
ಬರೆ ವಕ್ರಂ ಶಿಖಿಯೊಂದು ಕೊಂಕು ಕಡೆಯಿಂದಾ ಮಾರುತಂ; ವೈಮವೊ |  
ಪ್ಪಿರೆ ಬಿಣ್ವೆಂತೆರಡಾದಿಯೊಳ್; ನಡುವೆ ಕೊಂಕಾದಿತ್ಯನಬ್ಬಾರಿ ತ  
ಳ್ಳಿರೆ ವಕ್ರಂ ಮೊದಲಲ್ಲಿ; ಮೂಱು ಲಘುವಿ ನಾಕಂ, ವಿಶಾಲೇಕ್ಷಣೇ! || 33 ||<sup>2)</sup>

24. A verse with the syllable-names, viz.

— — — , Ma gaṇa	— — — , Ja gaṇa
— — — , Na gaṇa	— — — , Ra gaṇa
— — — , Bha gaṇa	— — — , Sa gaṇa
— — — , Ya gaṇa	— — — , Ta gaṇa

### ಕಂದಂ

ಗುರು ಲಘು ಮೂಱಿರೆ, ಮ-ನ-ಗಣ;  
ಗುರು ಲಘು ಮೊದಲಲ್ಲಿ ಬರಲು, ಭ-ಯ-ಗಣ; ಮತ್ತಾ |  
ಗುರು ಲಘು ನಡುವಿರೆ, ಜ-ರ-ಗಣ;  
ಗುರು ಲಘು ಕಡೆಯಲ್ಲಿ ಬರಲು, ಸ-ತ-ಗಣಮಕ್ಕುಂ.

|| 34 ||<sup>3)</sup>

25. The figurative names and the syllable-names, (to which the European names have been added at the end), i. e.

1) In M. and Sb. The verse is not perfect regarding grammar (ಽಽನ = ಽಽನಂ). 2) Sa., Sb., etc., H. Ra. v. 15, Re. v. 10, Rd. v. 10, O. v. 6. 3) In D., B. and O. v. 20. It is identical with v. 14 of the Kavi Jihvâ Bandhana; it is defective regarding grammar.

- — — , Ma gaṇa, Earth (bhūmi, dhâtṛi, dharē, dharani, urvi, etc.), *Molossus*  
 — — — , Ya gaṇa, Water (jala, toya, etc.) , *Bacchicus*  
 — — — , Ra gaṇa, Fire (agni, śikhi, vahni, anala, etc.) , *Amphimacrus (Creticus)*  
 — — — , Sa gaṇa, Wind (vâta, mâruta, vâyu, marut, etc.) , *Anapaestus*  
 — — — , Ta gaṇa, Sky (ambara, vyoma, gagana, etc.) , *Antibacchicus*  
 — — — , Ja gaṇa, Sun (arka, âditya, sūrya, ravi, etc.) , *Amphibrachys*  
 — — — , Bha gaṇa, Moon (śaśi, abjâri, śaśânka, indu, etc.) , *Dactylus*  
 — — — , Na gaṇa, Heaven (nâka, indranilaya, deva, indra, etc.) , *Tribrachys*

ಮ-ಗಣಂ ಭೂಮಿಯೆನಿಕ್ಕುಂ,

ಯ-ಗಣಂ ಜಲ, ರ-ಗಣಮಗ್ನಿ, ಸ-ಗಣಂ ವಾತಂ, |

ತ-ಗಣಾಂಬರ, ಜ-ಗಣಾರ್ಕಂ,

ಭ-ಗಣಂ ಶಶಿ, ನ-ಗಣ ನಾಕಮಂಬುಜ-ವದನೇ!

1)  
|| 35 ||

26. Special cases in which the several syllable-feet are used (at the beginning of a verse), viz.

- |   |  |
|---|--|
| — — — in blessing (âśīrvāda)                        | — — — in showing fear (bhīta)                    |
| — — — in coming to war (parabalamuttigē)            | — — — in being happy and liberal<br>(toshatyâgi) |
| — — — in suffering pain or being sick (kleśavyâdhi) | — — — in sacking (dhâliyiduvikē)                 |
| — — — in showing courage (dhairya)                  | — — — in desiring (kâmi)                         |

1) After this verse (defective in grammar, but also in H. and Ra.'s VII.) there follow in M. and Sb. 23 verses about gaṇa-phala-vṛitti, i. e. the good or bad consequences connected with the use of the syllable-feet, and about gaṇa-lakṣaṇa, i. e. the colour, presiding deity (adhidaiva), caste (kula) and good or bad character of the several feet. Only 3 of the verses are in Rd.; in Ra. and H. some of them are given in a supplement after chapter 6, that does not bear the signature of belonging to the original work; Rc. has 5 of them after our v. 32. D. and B. have 8 of them after the same verse; one of them occurs also in the Kavi Jihvâ Bandhana as v. 15, and as v. 1 in Rd. and O. In O. there are 4 of them. One that is in B., D., Sa., and Rc. as v. 12, is in none of the others. Verse 35 of our text shows a peculiar character, and has, therefore, been ad-duced; it is in all the MSS. Rd.'s reading (v. 14) of it has been adopted, as it brings in all the feet. The Kavi Jihvâ Bandhana, in its v. 51, states that when one is in doubt about the foot with which to begin a verse, the deva-foot i. e. — — — (Tribrachys) is always very good. Here is the verse: ಭಾವಿನಿ ಪದ-ಪದ್ಯಂಗಳಿ | ಗಾವನ ಮೊದಲಲಿ ಗಣಕ್ಕೆಯದುವಿದುವೆನದೆ (the ದೆ ought to be long, but then there would be 5 Moras to the foot) || ದೇವ-ಗಣವಿಟ್ಟು ಮುಂದ | ಕ್ವಾವ ಗಣಂ ಬಂದಡುತ್ತಮಂ, ಕಮಲ-ಮುಖೀ! || 51 || This verse, with a very slight alteration, occurs as v. 30 in D. and B. D. and B. also say that a poem ought to contain śrī (at its beginning): ಶ್ರೀಕಾರಂ ನೈತಾಗರೆ, | ಲೋಕ-ತ್ರಯ ದ್ವಿ ಕೀರ್ತಿ-ವಡೆದುದು ಪದ್ಯಂ; || ಶ್ರೀಕಾರಮಿಲ್ಲದ ಪದಂ | ಲೋಕಮೊಳದು ಸಲ್ಲವೆಂದನಾ ಫಣಿವರ್ಮಂ. || 28 ||



### ಶಾರ್ಫಲವಿಕ್ರೀಡಿತಂ

ಆಶೀರ್ವಾದದೊಳುರ್ವಿಯುಂ, ಪರ-ಬಲಂ ಮುತ್ತಿದೊಡಾ ತೋಯಮುಂ,  
 ಕ್ಲೇಶ-ವ್ಯಾಧಿಗೆ ವಾಯು, ಧೈರ್ಯಕನಲಂ, ಭೀತಂಗಮಾದಿತ್ಯನಾ |  
 ತೋಪ-ತ್ಯಾಗಿಗೆಯಿಂದು, ಧಾಳಿಯಿಡುವಂಗದಂಬರಂ, ಕಾಮಿಗಂ  
 ಭಾಸ್ತದ್-ದೇವ-ಗಣಂಗಳೆಂದಲುಪಿದೆಂ, ಪಂಕಜ-ಪತ್ರೆಕ್ಷಣೀ! || 36 ||

### 6. The Refrain

27. If there occurs a refrain (pallava) in true Canarese poetry, it is to be in the feet (gana) of the verse (pada) to which it is attached.

#### ಕಂದಂ

ನಲ್ಲಳೆ, ಪದಮಿಡುವೆಡೆಯೊಳ್  
 ಪಲ್ಲವದೊಳ್ ಪದದೊಳುಭಯ-ಗಣ-ಸಮನಾಗಲ್, |  
 ಸಲ್ಲಲಿತ-ಕೀರ್ತಿಯಾದಪು  
 ದಲ್ಲದೊಡಾ ಕೃತಿಗೆ ಹಾನಿ ತಪ್ಪದೆ ಬರ್ಕುಂ. || 37 ||<sup>1)</sup>

### 7. The Verse-lines

28. A verse in one of the syllable-feet metres consists of four lines (čaraṇa, also pāda, pada), a fault in which would be injurious to the honor and feelings of the king (in whose service the poet is), poet, writer and reader.

ಚರಣಂಗಳ್ ನಾಲ್ಕುವಲೊಳ್,  
 ಪರಿಕಿಸೆ, ಕರ್ತಂಗೆ ಕವಿಗೆ ಲೇಖಕನಪ್ಪಂ |  
 ಗಿರದಕ್ಕುಮಪಾಯಂಗಳ್;  
 ಚರಣಾಂತ್ಯದೊಳೊಡುವಂಗೆ, ಪಂಕಜ-ನಯನೇ! || 38 ||<sup>2)</sup>

### 8. The Pause

29. The pause or Caesura (yati) of a verse forms, so to say, a place for taking breath.

ಯತಿಯೆಂಬುದು ಗಣ-ನಿಯಮ-  
 ಪ್ರತತಿಗುಸುರಾರ್ಣಮಂತದಂ ದಾಂಟಲ್ಕಾ |

1) Only in Sa., B. and D.

2) In Sb., M., B. and D.

ಯತಿ ಕೆಡುಗು; ದಾಟಿದೊಡಾ

ಯತಿ ಕೆಡೆ, ಕವಿತಾಭಿಮಾನಮೇನ್ ಎಸೆದಪುದೋ?

|| 39 ||<sup>1)</sup>

### 9. Faults in Poetry

30. The following eighteen faults (dosha) are to be avoided: asad artha, viparīta kalpanē, abhavya, dushkara, grāmya, nīrasa, apraudhātē, apratīti vačana, dussandhi, viślesha, na-shṭa samāsa, naya nāśa (?), rīti viphalā (?), dullakṣhaṇa, hāsyā vāc, vishama, asaumya (?), anojē (?).

### ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ

ಅಸದರ್ಥಂ ವಿಪರೀತ-ಕಲ್ಪನೆಯಭವ್ಯಂ ದುಷ್ಕರಂ ಗ್ರಾಮ್ಯ-ನೀ

ರಸಮಪ್ರಾಧತೆಯಪ್ರತೀತಿ-ವಚನಂ ದುಸ್ಸಂಧಿ ವಿಶ್ಲೇಷ-ನ |

ಪ್ಪ-ಸಮಾಸಂ ನಯ-ನಾಶ-ರೀತಿ-ವಿಫಲಂ ದುಲ್ಲಕ್ಷಣಂ ಹಾಸ್ಯ-ವಾಗ್-

ವಿಪಮಾಸೌಮ್ಯಮನೋಜೆಯೆಂಬಿನಿತುಂ ದೋಷಗಳಪ್ಪಾದಶಂ. || 40 ||<sup>2)</sup>

1) In Sa., Sb., M., B., D., H. Ra. v. 11, Rc. v. 17. Nāgavarma, like Piṅgala (VI., 1: yatir viçchedaḥ), does not give any particular rules regarding the Caesura; but further on (from v. 124), when adducing the various Sanskrit metres, he uses to point out the places where it is to be put. Halāyudha, in his commentary on the Piṅgala Chandaḥ Sūtras, cites the following ślokas from a yatyupadeśopanishat: ಯತಿಃ ಸರ್ವತ್ರ ಪಾದಾಂತೇ \* ಕ್ಲೇಶಾರ್ಥೇ ತು ವಿಶೇಷತಃ \* | ಸಮುದ್ರಾದಿ-ಪಾದಾಂತೇ ಚ \* ವ್ಯಕ್ತಾವ್ಯಕ್ತವಿಭಕ್ತಿಕೇ \* || 1 || ಕ್ವಚಿತ್ ತು ಪದಮಧ್ಯೇ ಪಿ \* ಸಮುದ್ರಾದೌ ಯತಿರ್ ಭವೇತ್ \* | ಯದಿ ಪೂರ್ವಾಪರೌ ಭಾಗೌ \* ನ ಸ್ಯೌತಾಮೇಕವರ್ಣಕೌ \* || 2 || ಪೂರ್ವಾಂತವತ್ ಸ್ವರಃ ಸಂಧೌ \* ಕ್ವಚಿದೇವ ಪರಾದಿವತ್ \* | ದ್ರಷ್ಟವ್ಯೋ ಯತಿಚಿಂತಾಯಾಂ \* ಯಣಾದೇಶಃ ಪರಾದಿವತ್ \* || 3 ||

i. e. "The Caesura always (occurs) at the end of a quarter (pāda, of a verse); then, especially, at (the end of) the half of a verse; and then also at the end of the words (which are marked out in the rules) by such words as 'samudra' (words that signify certain numbers). (The end of a word marked out by 'samudra', etc.) may show either a direct case-inflection or an indirect one (i. e. one which is in a state of sandhi with the following word) (v. 1). At the places (marked out by) 'samudra', etc., however, the Caesura, now and then, may occur also in the midst of a word; but only in the case when the word's first and second part (produced by the Caesura) have no claim to one and the same letter (v. 2). A vowel which has been produced by sandhi, is (generally) looked upon as forming the end of the preceding word, seldom as forming the beginning of the next one; such a half-vowel (of ಇ, ಉ and ಋ, for instance: ದಧ್ಯತ್ರ, ಮಧ್ಯತ್ರ, ಪಿತ್ರರ್ಥಂ=ದಧಿ-ಅತ್ರ, ಮಧು-ಅತ್ರ, ಪಿತ್ಯ-ಅರ್ಥಂ), however, with regard to Caesura, is always considered as forming the beginning of the next word". (v. 3.) But Gaṅgādāsa, in his Chandomañjari, states that Sveta, Māṇḍavya and other Munis did not acknowledge any rules of Caesura. See A. Weber, Indische Metrik, p. 222. 364.

2) Only in Sb., M. and L. The reading of them all is very corrupt, and the words in English letters with a sign of interrogation are mere guesses arrived at by comparing the letters of the three different readings.



## 10. Alliteration in three classes

31. Alliteration (prâsa, prâsu) as it is to occur in each verse of Canarese poetry, generally speaking, is the custom of putting the second letter of the first line or quarter (pâda) in the same place of the other quarters.

ಕಂದಂ

ಪಾದದೊಳಿರಡನೆಯಕ್ಕರ

ಮಾದರದಿಂದಾವುದಾದುದನಲಿತದಲಿಂ |

ಪಾದದೊಳಿಡುವಡದಕ್ಕುಂ,

ಭೇದೊಕ್ಕಿ-ಕ್ರಮ-ವಿಚಾರಿ, ತೋರ-ಪ್ರಾಸಂ.

|| 41<sup>1)</sup> ||

32. The six kinds of alliteration of the *first* class and their names, viz.

The alliteration formed by:

1. short letters (nija) is the *Lion* (singa, hari);
2. long letters (dîrgha) is the *Elephant* (gaja, kari);
3. the Bindu (and the preceding Consonant) is the *Bull* (vrishabha);
4. the (final) Consonant (vyañjana, of the preceding word and the initial one of the following word) is the *Monster* (śarabha);
5. the Visarga (with the Consonant that precedes it) is the *Goat* (aja);
6. double Consonants (daddakkara, ôttu) is the *Horse* (haya, turanga).

ಹರಿ ಕರಿ ವೃಷಭ-ತುರಂಗಂ

ಶರಭಮಜಂಗಳುಮೆನಿಪ್ಪ ಪಟಕ್-ಪ್ರಾಸಕ್ಕುಂ; |

ತರುಣಿ, ನಿಜ-ದೀರ್ಘ-ಬಿಂದುವಿ

ನಿರದೊತ್ತುಂ-ವ್ಯಂಜನಂ-ವಿಸರ್ಗದಿ ಬರ್ಕುಂ.

|| 42<sup>2)</sup> ||

1) This is only in Rc. as v. 21. The Kavi Jihvâ Bandhana has the following as its v. 4 of chapter II.: ಮೊದಲಕ್ಕರದಿಂ ಮುಂತಲಿ | ದದು ನೋಡಲ್ ಪ್ರಾಸದಕ್ಕರಂ; ತತೆ-ಪ್ರಾಸಂ || ವಿದಿತಂ ನಾಲ್ಕುಂ ಪಾದ | ಕ್ಕುದಲಿಸುಗುಂ ವರ್ಣಮೊಂದೆ ಪದ-ಪದ್ಯಕ್ಕಂ. || 2) This occurs only in Sa., and is the same as Kavi Jihvâ B. II., 5. After it Sa. has some explanations in prose to be quoted in the note to v. 42, from which it will be seen that it is slightly doubtful whether the Bindu of No. 3 and the Visarga of No. 5 belong to the first or second syllable. The Kavi Jihvâ Bandhana's instance for the Bull: ಒಂದಂಜ — ಕೊಂದಂ — ನಂದಂಗ — ಬಂದಂಶಿ is somewhat dubious by itself; but when compared with its instance for the Goat, i. e. ವಾಶಃಸಂ — ವಾಸಃಪ — ನಾಶಃಪಂ — ಲಾಸಃಪಿ, it becomes certain that that work refers the Visarga as well as the Bindu to the second syllable; instances, however, of these two kinds are rare. Observe that what, in the next note, by Sa., is called "dushkara prâsa" (ದುಷ್ಟರಪ್ರಾಸ), the Kavi Jihvâ Bandhana (II., 24) calls "dustara prâsa" (ದುಸ್ತರಪ್ರಾಸ), its instance being: ಪ್ರಸ್ತುತ — ನ್ಯಸ್ತಪ — ದ್ವಿಸ್ತರ — ಹಸ್ತಂಶಿ. Here the Visarga is supplanted by "ಸ" (ಸ್).

ನಿಜದಿಂ ಬಂದೊಡೆ ಸಿಂಗಂ;

ಗಜ ದೀರ್ಘಂ; ಬಿಂದು ವೃಷಭ; ವೆಂಜನ ಶರಭಂ; |

ಅಜನು ವಿಸರ್ಗಂ; ಹಯಮಂ

ಬುಜ-ಮುಖಿ, ದಡ್ಡಕ್ಕರಂಗಳಿವು ಪಾಟ್-ಪ್ರಾಸಂ. .

1)  
|| 43 ||

33. An instance of the *Lion*. (By the presence of a good poet who is like the full moon, the Ambrosia sea of poetry begins to swell.)

ಸಕಳ-ಕಳಾ-ನಿಧಿ-ನಿಕಟದೆ

ಸುಕರ-ರಸ-ಪ್ರಕಟ-ಕಾವ್ಯ ಮೆಂಬಮೃತ-ಪಯೋ |

ಧಿ ಕರಂ ಪೆರ್ಚುಗುಮಲ್ಲದೆ

ಕುಕವಿ-ಬುಧ-ಪ್ರಭೃತಿಯಿದಿರೊಳೇಂ ಪೆರ್ಚುಗುಮೇ? || 44 || 2) ಇದು ಸಿಂಗಪ್ರಾಸಂ.

34. An instance of the *Elephant*. The alliteration-syllable, though short by itself, may be long also on account of a following double-consonant. (Only a good poet has access to the Parnassus.)

ಆರಾರೇಲಿರ್ ಶಾಸ್ತ್ರ-

ಶ್ರೀ-ರೋಹಣ-ಗಿರಿಯನಲ್ಲಿ ನವ-ಕವಿತಾ-ಚಿಂ |

ತಾ-ರತ್ನಂ ದೊರಗುಮೆ ತೇ

ಜೋ-ರೂಪ-ಕೃಪೆಯಿರದಂಗೆ ಧರಣೀ-ತಳದೊಳ್? || 45 || 3) ಇದು ಗಜಪ್ರಾಸಂ.

1) This ungrammatical verse is in Sb., M., O. v. 10, H. and Ra.'s supplement, Rc. v. 18, Rd. v. 16, B., D. After it, in all the manuscripts, though differing much regarding the wording, also in Sa., a verse, on the good and evil resulting from the use of the several alliterations, occurs that has not been given in the text. Verses 43—48 are instances adduced by the Editor. There are instances only in B. and D., and they are taken word for word from the Kavi Jihvâ Bandhana (II., 7-12). Sa.'s Prose-sentences alluded to in the note to v. 41, are as follows: ಸಿಂಹಪ್ರಾಸಕ್ಕೆ ಲಕ್ಷಣಂ | ಸರಸಿಜಜ | ಲರುಹ | ಇದು ದೇವಗಣಂ || ಗಜಪ್ರಾಸಕ್ಕೆ ಲಕ್ಷಣಂ | ಪಂಕಜ | ಕಿಂ ಕರ | ಇದು ಭಗಣಂ || ವೃಷಭಪ್ರಾಸಕ್ಕೆ ಲಕ್ಷಣಂ | ಧರಾಧರ | ಮರಾಳ | ಇದು ಸೂರ್ಯಗಣಂ | ತುರಂಗ ಪ್ರಾಸಕ್ಕೆ ಲಕ್ಷಣಂ | ಮತ್ತಚ್ಚರೋಚನೇ | ಬಿತ್ತಜರಾಜಧಾನಿ | ಇದು ಲಕ್ಷಣದ್ವಿ ಭಗಣಂ || ಶರಭಪ್ರಾಸಕ್ಕೆ ಲಕ್ಷಣಂ | (ನೀರೋಳ್) | ತಲ್ಲೀಹ ಯ | ತ್ವತ್ತಂಪಕಗಂಧಿ | ಇದು ಆಕಾಶಗಣಂ | ನಾಂದಿಯ ಮೊದಲಿಗೆ ಸಲ್ಲದು || ಅಜಪ್ರಾಸಕ್ಕೆ ಲಕ್ಷಣಂ | ಸ್ವಃಕಾಂತಾ | ಇದೆ ದುಸ್ಕರಪ್ರಾಸವೆಂಬದು | ಇದು ನಾಂದಿಯ ಮೊದಲಿಗೆ ಆಗದು || ಇಂತು ಪ್ರಾಸಲಕ್ಷಣಸ್ವರೂಪವನವಿ || As it appears Sa.'s Bull is wrong. The Kavi Jihvâ Bandhana's instances, as to method and name, correspond to those of the text; here follow the beginnings: Lion ಸದಮ; Elephant ಮಾರಾರಿ; Bull ಒಂದಂಜ; Monster ಸನ್ಮಾರ್ಗ; Goat ಪಾಳಸಂ; Horse ಸಗ್ಗದ. There is, however, the possibility, though very slight, that Sa.'s scheme of the Elephant is the true pattern for the Bull, and his scheme of the Goat that for the Goat, viz. that the Bindu or the Visarga of the rule, against the Kavi Jihvâ Bandhana, refers to the end of the first syllable. 2) Râjaśekhara I., 25. 3) Râjaśekhara I., 29.



35. An instance of the *Bull*. (King, come and see the beautiful garden!)

ಆ ನಂದನಮಂ, ವಿಜಿತ-ಮ

ಹಾನಂದನಮಂ, ನಿಜಾಂತರಾಳಾಶ್ರಿತ-ಲೋ |

ಕಾನಂದನಮಂ, ತೋಷಿತ

ಮಾ ನಂದನಮಂ ನಿರೀಕ್ಷಿಸಲ್ ನಡೆ, ನೃಪತೀ! || 46<sup>1)</sup> || ಇದು ವೃಷಭಪ್ರಾಸು.

36. An instance of the *Monster*. (The Elephant and her young one in the hot season.)

ಬಾಯ್ವಿಡುತೆಯ್ವಿದ ಮಲೆಯಂ

ತಾಯ್ವಿಡಿ ನಡೆ ನೋಡಿ, ಬಾಡಿ, ತಾಪಂ ಮೊದಲಿಂ |

ದೆಯ್ವಿಡಿ ನೆಗ್ಗಿರೆ, ತೆಗೆದೇಂ

ಕೆಯ್ವಿಡಿದೂದಿದುದೊ ಸೋಷ್ಣ-ಜಲಮಂ ಬಸುಲಿಂ? || 47<sup>2)</sup> || ಇದು ಕರಭಪ್ರಾಸು.

37. An instance of the *Goat*.

ನೀಂ ನಿಶಂಕೆಯನೀ! ದೇ

ವಾ ನಿಶರಣ-ಜನರಿಗೆ ಶರಣಾಗೀಗಳ್! |

ಕೇಳ್, ನಿಶಮಮಂ ಪರಿಹರಿ

ಸೀ ನಿಶಾಪ-ಪ್ರಸಾದಮಂ, ಕರುಣಾತ್ಮಾ! || 48 || ಇದು ಅಜಪ್ರಾಸು.

38. An instance of the *Horse*. (The Jasmin buds among the young Mango leaves are like the stars, and the black bees alighting on them like the coming darkness of the evening.)

ಮಲ್ಲಿಗೆ ಮಾ-ಮರದೇಳೆ-ದಳಿ

ರಲ್ಲಿ ಮುಗುಳ್ತಡಲಿ, ಮುಗುಳ್ಳೆಸೆದವು ಸಂಧ್ಯಾ- |

ಸಲ್ಲಲಿತ-ತಾರಕಾಳಿಯೊ

ಲಲ್ಲಿಳಿವಾಲಿಡಿಗಳಿಳಿವ ತಮಮೆನಿಸಿಕುಂ. || 49<sup>3)</sup> || ಇದು ಅಶ್ವಪ್ರಾಸು.

39. Without Alliteration Canarese poetry is worthless.

ನುತ-ಶಬ್ದಾಲಂಕಾರದೊ

ಳತಿಶಯಮದು ಕನ್ನಡಕ್ಕೆ ಸತತಂ ಪ್ರಾಸಂ; |

ಕೃತ-ಕೃತ್ಯಮಪ್ಪುದೆಲ್ಲರ

ಮತದಿಂದದು ತಪ್ಪೆ, ಕಾವ್ಯಮೇಂ ಶೋಭಿಪುದೇ?

|| 50<sup>4)</sup> ||

1) Rajaśekhara X., 5.

2) Râjaśekhara V., 40.

3) Râjaśekhara II., 41.

4) Rc. v. 20,

and D., B.

40. The six kinds of alliteration of the *second* class and their names:

1. The *praised* alliteration consists of the consonants (letters) of conjunction (or suitableness, sambandhākshara, yogākshara), as it seems of the consonants which in the first class (verses 42-49) have been assumed to be peculiarly suited to form the alliteration, viz. consonants not only cognate i.e. classified under the same head, but identical, in this case possessing also *one and the same vowel* (vinuta prâsa, suprâsa).
2. The first *peaceful*<sup>1)</sup> one consists of the mentioned consonants of conjunction, these having not one and the same vowel (śânta pûrva prâsa, śânta prâsa).
3. The second peaceful one or *that of classified consonants* consists of consonants that are not the same, but fall under the same head, with vowels according to one's convenience (varga prâsa). For another peaceful alliteration that, however, ought not to be imitated, see the note to v. 330.
4. The *proximate* one consists of the unclassified, but proximate consonants ś, sh, and s, the vowels falling under no rule (samîpa prâsa).
5. The *successive* one occurs when the syllable of alliteration is frequently repeated throughout the whole verse, with vowels as convenient (anugata prâsa, anuprâsa; cf. the Sanskrit "vṛitti").
6. The *final* one happens when an alliteration is put also 'at the end of each quarter or line (pâda), this alliteration being not the same as the initial one (anta prâsa).

ವಿಢುತ-ಪ್ರಾಸಂ ಶಾಂತೋ

ಪಢತಂ ವರ್ಗೋದಿತಂ ಸಮೀಪ-ಗತಂ ಮ |

ತ್ವಢು-ಗತಮುತ-ಗತಂ ಸಂ

ಜಢಿತಂ ವಿಭವೋಕ್ತಿಯುಢಿವಂತಾಱು ತೇಱು.

2)  
|| 51 ||

41. An instance of the *praised* alliteration or of No. 1. Mâtrẽ = Mora; see, previously, the note to A., p. 7.

ಮಢೆಗಿಢು ಬರ್ಕುಮೆಢಾಢ್

ಅಢೆಕ-ವಿಧ-ವಸ್ತು-ವಾಹಢಂಗಳಢೊಸೆಢಿಂ |

ಬಢೆ ಪಸರಿಸಿ, ಕುಳ್ಳಿಢೆಂ.

ಜಢೆಶಢಿಂತೇಕೆ ಕಳೆಢು ಪೋಢಢೊ? ಪೇಳಾ! || 52 || ಇಢು ವಿಢುತಪ್ರಾಸಂ.

1) "Peaceful" means to say that, though there be no uniformity, there is harmony.

2) Rc. v. 22, B., D. 3) Rc. 23, B., D. See the beginning of the next verse which expressly states that this verse forms an instance of the vinuta prâsa.



ಏಂಬುದು ವಿನುತ-ಪ್ರಾಸಂ;

ಸಂಬಂಧಾಕ್ಷರದೊಳಿಲ್ಲ ಮಾತೃಗಳು ತ |

ಱಿಂಬಾಗೆ ಬೆರಸಿ, ಶೋಭಾ

ಡಂಬರಮಂ ಪಡೆಗುಮುಚಿತ-ಕಾವ್ಯೋಕ್ತಿಗಳೊಳೆ. <sup>1)</sup>

|| 53 ||

42. Definition of the first *peaceful* alliteration or of No. 2, pointing out the distinction between this and No. 1. In No. 2. the letters are *yogāksharas*, but the vowels no *ekasvaras*.

ಬೆರಸಿರೆ ಮುಂದಂ ಯೋಗಾ

ಕ್ಷರಂಗಳೇಕ-ಸ್ವರಂಗಳಿಂ, ಸುಪ್ರಾಸಂ |

ನೆರೆದು,—ವಿಪರ್ಯಾಸ-ಕ್ರಮ

ಮಿರೆ, ಸತತಂ ಶಾಂತ-ಪೂರ್ವಮಕ್ಕುಂ ಪ್ರಾಸಂ. <sup>2)</sup>

|| 54 ||

43. Definition of the second *peaceful* alliteration, that of *classified consonants*, or of No. 3.

ಶಾಂತ-ಪ್ರಾಸದ ಭೇದಮ

ದಿಂತಕ್ಕುಂ; ವರ್ಗದಕ್ಕರಂಗಳ್ ನಾಲ್ಕುಂ |

ಶಾಂತಮಿರೆ, ಪೇಳ್ವ ತಾಣದೊ

ಳಂತಕ್ಕುಂ ಪ್ರಾಕ್ತನೋಕ್ತ-ವರ್ಗ-ಪ್ರಾಸಂ. <sup>3)</sup>

|| 55 ||

44. An instance of No. 3.

ಸಕಲ-ಜನ-ವಿನುತನಂ, ಶತ

ಮಖ-ಸದೃಶ-ವಿಶಾಲ-ವಿವಿಧ-ವಿಭವೋದಯನಂ, |

ಸುಗುಣ-ಗಣ-ಯುತನನರಿ-ಬಲ-

ವಿಘಟನನಂ ಕಂಡನಣುವನಾ ರಾಘವನಂ. <sup>4)</sup>

|| 56 || ಇದು ವರ್ಗಪ್ರಾಸಂ.

45. Definition of the *proximate* alliteration or of No. 4.

ಇದು ಸದ್ವರ್ಗ-ಪ್ರಾಸ

ಕ್ಕುದಾಹೃತಂ. ಕುಟಿತ ಶ-ಷ-ಸ-ವರ್ಣ-ತ್ರಯಮು |

ವಿದಿತ-ಪ್ರಾಸ-ವಿಯುಕ್ತಾ

ಸ್ವದದೊಳ್ ನಿಲೆ ಪೇಳ್ವೊಡದು ಸಮೀಪ-ಪ್ರಾಸಂ. <sup>5)</sup>

|| 57 ||

1, Rc. v. 24, B., D.

2) Rc. v. 25, B., D.

3) Rc. v. 26, B., D.

4) Only in D., B.

5) Rc. 27, D., B.

46. An instance of No. 4.

ಶಶಧರ-ಬಿಂಬಾನನೆಯಂ,  
ಝಷಕೇತನ ಮಾತೆಯಂ, ಸರೋಜಾಂಬಕೆಯಂ, |  
ಬಿಸ-ವಿಶದ-ವರ್ಣೆಯಂ ಕಂ  
ಡೊಸೆದಂ ಬನದೊಳಗೆ ಜನಕ-ತನುಜಿಯನಣುವಂ. | 58<sup>1)</sup> || ಇದು ಸಮೀಪಪ್ರಾಸಂ.

47. Definition of the *successive* alliteration or of No. 5.

ಎಂದಿಂತು ಸಮೀಪ-ಪ್ರಾ  
ಸಂ ದರ್ಶಿತಮಾಯ್ತು. ಮತ್ತನುಪ್ರಾಸಮುಮಂ |  
ಸಂದಿಸಿದೆಣೆಯಕ್ಕರವೊಂ  
ದೊಂದಿಕ್ಕೊಳವಡೆಯುಸುರ್ದೊಡನುಗತಮಕ್ಕುಂ. || 59<sup>2)</sup> ||

48. An instance of No. 5.

ಜನ-ವಿನುತನನಘನನುಪಮ  
ನನುನಯ-ಪರನರಸನಿಸು ನೆನೆನೆದು, ಮನೋ |  
ಜನಿತ-ಮುದನನಿಲ-ತನಯನ  
ನನ್ಯತ-ವಚನ-ರಚನನಂತಿರೆನೆ ನುಡಿದನವಂ. || 60<sup>3)</sup> || ಇದು ಅನುಗತಪ್ರಾಸಂ.

49. Definition of the *final* alliteration or of No. 6.

ಇಂತಿದನುಪ್ರಾಸಂ. ಪಾ  
ದಾಂತದೊಳೆಂದಾವುದಾನುಮಿಟ್ಟಕ್ಕರಮಂ |  
ಮುಂತೂ ಪಾದಾಂತಂಗಳೊ  
ಳಂ ತಡೆಯದೆ ಪೇಳ್ಪೊಡಂ ತದಂತ-ಪ್ರಾಸಂ. || 61<sup>4)</sup> ||

50. An instance of No. 6. See v. 226; 234; 257 seq.; 272 seq.

ಅತಿ-ವಿಶದ-ಯಶೋ-ವೃತ್ತಂ,  
ನತ-ಸಕಲಾರಾತಿ-ಜನ-ವಿತಾನಂ, ಮತ್ತಂ |  
ವಿತತ-ಶ್ರೀ-ಸಂಪತ್ತಂ,  
ಶತಮಖ-ಸದೃಶಾನುಭಾವ-ವಿಭವಂ-ಬಿತ್ತಂ. || 62<sup>5)</sup> || ಇದು ಅಂತಪ್ರಾಸಂ.

51. The four kinds of alliteration of the *third* class, occurring along with the ten simple alliterations (*prâsa*) and the successive (*anuprâsa*) and final one (*antaprâsa*).

1) Only in D., B. 2) Rc. 28, D., B. 3) Rc. 29, D., B. 4) Rc. 30, D., B. 5) D., B.



ಪ್ರಾಸಾನುಪ್ರಾಸಾಂತ-

ಪ್ರಾಸಂಗಳ್ ಮೂಱ್ ಇವತಿಶಯಂಗಳ್. ಮತ್ತಂ |

ಪ್ರಾಸಾಭಾಸಂ ಮಾಱುಂ;

ಭಾಸುರ-ಕಂಜಾಯತಾಕ್ಷಿ, ಕೇಳ್, ಅದನೊರೆವೆಂ.

1)  
|| 63 ||

### Alliterations

1. in which, instead of only one, two letters (2nd and 3rd) are made to rhyme (dvi-prâsa, according to the Kavi Jihvâ Bandhana: dvivarna prâsa);
2. which take place twice (or oftener) within a quarter, viz. near the beginning and midst (or at other places) of it (dvandva prâsa);<sup>2)</sup>
3. in which three letters (2nd, 3rd and 4th) are made to rhyme (triprâsa or trivarna prâsa);
4. which, in the same shape, occur at the end and at the beginning of each quarter (antâdiprâsa).

ದ್ವಿ-ಪ್ರಾಸಂ, ಸುಭಗಂ ದ್ವಂ

ದ್ವ-ಪ್ರಾಸಂ, ಕಾವ್ಯ-ರಚನೆಗುಚಿತಮೆನಿಪ್ಪ |

ತ್ರಿ-ಪ್ರಾಸಂ, ಸಲೆಯಂತಾ

ದಿ-ಪ್ರಾಸಂ, ಬೇಱಿ ನಾಲ್ಕು ತೆರಿನಾಗಿರ್ಕುಂ.

3)  
|| 64 ||

52. An instance of the Dviprâsa or No. 1.

ಅರಸರೊಳೆಲೆ ನೀಂ ಸರಸರ

ನರಸಿ ಮೆಱಿವೊಲಾಡುತಿರ್ಪ ನಿನಗಿದು ಗುಣವೇ? |

ಅರಸರ ಸರಸವ ಬಲ್ಲರೆ?

ಸರಸವನಾಡರಸರಲ್ಲದವರೊಳ್, ಮಗಳೇ!

4)  
|| 65 || ಇದು ದ್ವಿಪ್ರಾಸಂ.

53. An instance of the Ādyanta Prâsa or No. 4.

ವಿಮಲರ ಮಿತ್ರಂ, ವಿಮಲಂ,

ವಿಮಲ-ವಿನತ-ಮೂರ್ತಿ, ವಿಮಲರೊಳ್ಳತಿ-ವಿಮಲಂ, |

ವಿಮಲ-ನ್ಯಾಯದೆ ವಿಮಲಂ,

ವಿಮಲ-ರುಚಿ-ಮಯಂ, ನಿರಂತರಕ್ಕಂ ವಿಮಲಂ. || 66 || ಇದು ಆದ್ಯಂತಪ್ರಾಸಂ.

### 11. A short Survey of the subjects to come.

54. According to Nāgavarma's opinion there are 3½ mother-languages (Sanskṛita, Prākṛita, Apabhramśa and Paisācika) and 56 daughter-languages (Draviḍa, Andhra, Kārṇāṭaka,

1) Rc. 31, D., B. Instead of ಮಾಱುಂ Rc. and D. have ಮೂಱುಂ, B. has ಮೋದಂ; ಮಾಱುಂ, i. e. new form too, is a guess.

2) This kind may be called "co-ordinate alliteration." Cf. Lalita (v. 217), Krauñca pada (v. 221), Vanalatē (v. 226), the Mālavyāritas (vs. 233. 234), the Raghatē's (v. 254 seq.), and the Akkarikē (v. 308). 3) Rc. 32, D., B. 4) D., B., Kavi Jihvâ Bandhana II., 20.

etc.) in India. In each of these languages occur the Vṛttas (turns, forms or specimens) of the akshara gaṇa chandas, i. e. metres with a fixed scheme of the 8 Syllable-feet (akshara gaṇa). This Akshara gaṇa Chandas (v. 71 seq.) falls under three heads, viz.

1. Sama vṛttas, i. e. metres the four lines or quarters (pāda, pada, cāraṇa) of which have the same gaṇas in the same places, their vedic types (chandas) being 26;
2. Ardha sama vṛttas, i. e. metres in which such is the case only in half the number of lines (1 and 3, 2 and 4 being equal);
3. Vishama vṛttas, i. e. metres in which, though each line is composed of the Syllable-feet, all lines, more or less, differ from each other.

Besides there are the Mâtrâ Chandas' (v. 250 seq.), i. e. metres that are to contain a certain number of Moras (a Mora being the quantity of a short syllable) in each line, and, at the same time, some syllables bearing a fixed form.

Further there are the Mâtrâ gaṇa Chandas' (v. 254 seq.), i. e. metres which, also when consisting of feet that, in form, are equal to the Syllable-feet, do not require that the same forms of feet recur at the same places, but in which the feet, throughout or in certain places, contain the same number of Moras (mâtrâ). The mâtrâ gaṇas (Mora feet) often show forms that are not found among the eight Syllable-feet. The two classes of Mora metres form the so-called Jâti metres, i. e. metres peculiar to the Bhâshâ jâtis, the daughter-languages.

### ವಚನಂ

ಅದಂತೆಂದೊಡೆ ಸಂಸ್ಕೃತಂ ಪ್ರಾಕೃತಮಪಭ್ರಂಶಂ ಪೈಶಾಚಿಕಮೆಂಬ ಮೂರು  
ವರೆ<sup>1)</sup> ಭಾಷೆಗಳೊಳ್ ಪುಟ್ಟುವ ದ್ರವಿಡಾಂಧ್ರ-ಕರ್ಣಾಟಕಾದಿ-ಪಟ್ಟಂಚಾಶತ್-ಸ  
ರ್ವ-ವಿಷಯ<sup>2)</sup>-ಭಾಷಾ-ಜಾತಿಗಳಕ್ಕುಂ. ಅಲ್ಲಿ ಸಮಮರ್ಧಸಮಂ ವಿಷಮಮೆಂದು

1) Only Rc. reads ಚತುರ್ ಭಾಷೆ. 2) Great arbitrariness is shown in enumerating the çappanna deśas or shatpañcāśad viśayas (56 countries); complete enumerations are also seldom to be met with in Canarese; generally books mention some above forty, and then conclude with ಮೊದಲಾದ (etc.). Here follows the list of the commentary of L., alphabetically arranged by the Ed.:—ಅಂಗ, ಅಂಧ್ರ, ಆರ್ಯ, ಏಕಪಾದ, ಬದ್ರ (ಬದ್ಧರ ದೇಶ), ಕರ್ಣಾಟ, ಕಳಿಂಗ, ಕಾಂಬೋಜ, ಕಾಶ್ಮೀರ, ಕಾಳವ, ಕುಂತಳ, ಕುಕುರ, ಕುರಂಗ, ಕೇರಳ, ಕೊಂಕಣ, ಕೊಂಗು (ಕೊಂಗ), ಕೊರಹ (ಮಹಾಕೊರಹ), ಕೊಲ್ಲಾಳ, ಗಾಂಧಾರ, ಗುರ್ಜರ, ಗೌಳ, ಘೋಡಮುಖಿ, ಚೋಳ, ಚೀನ, ತುರುಸ್ಕ, ತುಳುವ, ತೆಲುಗ (ತೆಲುಂಗ), ದ್ರಾವಿಡ (ದ್ರವಿಳ), ನೇಪಾಳ, ಪಲ್ಲವಕ, ಪಾಂಚಾಲ, ಪಾಂಡ್ಯ, ಪಾರಿಯಾತ್ರಕ, ಬಂಗಾಳ, ಬರ್ಬರ, ಬಾಹ್ಲಿಕ, ಬೆಳವ, ಭೋಟ, ಮಗಧ, ಮಧ್ಯ, ಮಲಹ (ಮಲೆಯ), ಮಲೆಯಾಳ, ಮಹಾರಾಷ್ಟ್ರ, ಮಾರವ, ಮಾಳವ, ಲಂಬಕರ್ನ, ಲಾಳ, ಲುಬ್ಧಕ, ವಂಗ, ಸಿಂಗಳ (ಸಿಂಹಳ), ಸಿಂಧು (ಸೈಂಧವ), ಸಿಂಹವಾಣಿ (ಸಿಂಹವಾಣಿ), ಸಂಕರ, ಸ್ತ್ರೀದೇಶ, ಹಂವೂರ, ಹೈನ.—In other enumerations for some of the countries are substituted the following: ಅಮರಕ, ಕಂನೋಜ, ಕರಾಳ, ಕಿರಾತ, ಕುರು, ಕೊಡಗು, ಕೋಕಲ, ಕಾರ್ಪೂರ, ಖರ್ವರ, ಫ್ರೈಟಿ, ಚೀರಿ, ಜಾಲಾಂಧ್ರ, ತುರುಕಾಣ್ಯ, ತ್ರಿಗರ್ತ, ದೈವ, ನಿಸಧ, ಪಾಟಾಲ, ಬರಮ, ಬಲ್ಲಾಳ, ಜೋರಟ, ಮತ್ಸ್ಯ, ಮಾಟ, ಮುರು, ಮೈಚ್ಛ, ಯವನ, ವರಾಳ, ವಾಟಾಲ, ವಿದರ್ಭ, ಶೂರಸೇನ, ಸೌರಾಷ್ಟ್ರ, ಸೌವೀರ, ಹೂಣಿ, ಹೈಹಯ. A Tamila list is as follows (Rottler s. v. ದೇಶ): ಅಂಗ, ಅರುಣ, ಅವಂತಿ, ಅಂಧ್ರ, ಲಾಟ, ಬಡ್ವಿಯ, ಕರುಸ, ಕಳಿಂಗ, ಕಣಿಡ, ಕಂನಾಡ, ಕಾಸ, ಕಾಶ್ಮೀರ, ಗಾಂಧಾರ, ಕಾಂಬೋಜ, ಕಿರಾತ, ಕುರುಗು, ಕುಡಗ, ಕುಂತಳ, ಕುರು, ಕುಲಿಂದ, ಗೂರ್ಜರ, ಕೇಕಯ, ಕೇರಳ, ಕೊಂಕಣ, ಕೊಲ್ಲ, ಕೋಸಲ, ಕಕ, ಸೌವೀರ, ಕಾಲ್ವಿ, ಸಿಂಗಳ, ಸಿಂಧು, ಚೀನ, ಶೂರಸೇನ, ಚೋಟಿ, ಚೋನಗ, ದ್ರಾವಿಡ, ತುಳುವ, ತೆಂಗಣಿ, ನಿಡದ, ನೇಪಾಳ, ಬಬ್ಬರ, ಪಲ್ಲವ, ಪಾಂಚಾಲ, ಪಾಂಡಿಯ, ಪುಲಿಂದ, ಫೋಡ (ಬೋಡ), ಮಗಧ, ಮತ್ಸ್ಯ, ಮರಾಡ, ಮಲೆಯಾಳ, ಮಾಳವ, ಯವನ, ಯುಗಂದರ, ವಂಗ, ಬಂಗಾಳ, ವಿದರ್ಭ.



ವೃತ್ತಂ ಮೂಱು ತೆಟನಕ್ಕುಂ. ಅಲ್ಲಿ ಉಕ್ತೆ (ಉಕ್ತ, ಉಕ್ತಿ), ಅತ್ಯುಕ್ತೆ, ಮಧ್ಯಮೆ, ಪ್ರತಿಪ್ಪೆ, ಸುಪ್ರತಿಪ್ಪೆ, ಗಾಯತ್ರಿ, ಉಷ್ಟ್ರಿಕ, ಅನುಷ್ಟುಭ, ಬ್ರಹ್ಮತಿ, ಪಂಕ್ತಿ, ತ್ರಿಪ್ಪುಭ, ಜಗತಿ, ಅತಿಜಗತಿ, ಶ್ವಕರಿ, ಅತಿಶ್ವಕರಿ, ಅಷ್ಟಿ, ಅತ್ಯಷ್ಟಿ, ಧೃತಿ, ಅತಿಧೃತಿ, ಕೃತಿ, ಪ್ರಕೃತಿ, ಆಕೃತಿ, ವಿಕೃತಿ, ಸಂಕೃತಿ, ಅತಿಕೃತಿ, ಉತ್ಕೃತಿ ಎಂದು, ಇರ್ಪತ್ತಾಱುಂ ಛಂದಂಗ ಳಕ್ಕುಂ.

|| 67<sup>1)</sup> ||

55. Besides (the Vṛittas, beginning with the Uktē type and ending in the Utkṛiti type) there are the Mālāvṛittas (vs. 232-234), the Daṇḍaka (v. 231, and the Ardhasama and Vishama Vṛittas, vs. 235-249). (Then follow) the Raghaṭē's (v. 254 seq.), the Mātrāryē's (v. 289 seq.), the Tripadi (v. 299), the Catuspadi (v. 309), the Shaṭpadi (vs. 313-338), the Aṣṭapadi (v. 277 seq.), the Gaṇaniyama Kanda (vs. 284-288), the Saṅkhâvṛitta (?), the Tâlāvṛitta (? cf. vs. 254, 274, 279, 280) and other Jâtis, viz., (v. 68), the Akkaras (v. 302 seq., the Caupadi=the Catuspadi), the Gîtikē (v. 312), the Elē (v. 307, the Tivadi=the Tripadi), the Utsâha (v. 339, the Shaṭpadis), the Akkarikē (v. 308), the Chandovatamsa (v. 310).

ಅವಱಿಂ (ಎಂದೊಡೆ ಇರ್ಪತ್ತಾಱುಂ ಛಂದಂಗಳಿಂ) ಪೊಱಿಗೆ ಪುಟ್ಟುವ ಮಾ ಲಾವೃತ್ತ-ದಂಡಕ[ಂಗಳುಂ]-ರಘಟೆ (ರಗಳೆ)-ಮಾತ್ರಾರ್ಯಾ-ತ್ರಿಪದಿ-ಚತುಷ್ಪದಿ-ಪಟ್ಟದಿ-ಅಷ್ಟಪದಿ-ಗಣನಿಯಮಕಂದ-ಶಂಖಾವೃತ್ತ-ತಾಳವೃತ್ತ-ಆದಿ-ಜಾತಿಗಳ್ [ಉಂ]ಉಟು<sup>1)</sup>, ಅವಾವುವೆಂದೊಡೆ

ಕಂದಂ

ಮದನವತಿ, ಅಕ್ಕರಂ ಚೌ

ಪದಿ ಗೀತಿಕೆಯೇಳೆ ತಿವದಿಯುತ್ತಾಹಂ ಪ |

1) In all the MSS. 2) Instead of ಪೊಱಿಗೆ ಪುಟ್ಟುವ Sa. has only ಪೊಱಿಗೆ; Rc., D., B. have ಪೊಱಿಗಣ (cf. v. 235) Ra. and H. read: ಅದಱಿಂ ಪೊ. . . . ಮಾಳವೃತ್ತ-ದಂಡಕ-ರಗಳೆ-ಮಾತ್ರಾಗಣನಿಯ ಮಸ್ಕಂಧಕಾದಿ (skandhaka=kanda)-ಜಾತಿಗಳಕ್ಕುಂ. ಅವಱಿಂ ಪೊಱಿಗೆ ಮತ್ತಂ ಕರ್ನಾಟಕ-ಅಂಧ್ರ-ದ್ರಾವಿಡ-ವರಾಟ-ಲಾಟ-ಮಾಳವ-ಗೌಳ-ಗುರ್ಜರ-ಕಳಿಂಗ-ಅಂಗ-ವಂಗ-ಕೇರಳ-ಬಾರ್ಹಿಕ್-ಮಗಧ-ಚೇರಿ-ವಾಟಾಲ-ಪಾಂಟಾಲ-ವೆಂಗಿ-ತಾಳವಾದಿ-ದೇಶ-ಭಾಷೆಗಳೊಳ್ ಪುಟ್ಟುವವೆಲ್ಲಂ ಸರ್ವವಿಷಯಭಾಷಾಜಾತಿಗಳಕ್ಕುಂ. ಅವಾವು ವೆಂದಡೆ, and then v. 68. An observation is to be made here, viz. that regarding these last prose-lines an important difference occurs in the MSS.; M. and Sb. after 66 read only: "ಅವಱಿಂ ಪೊ ಱಿಗೆ ಪುಟ್ಟುವ ಅವೆಂತೆಂದೊಡೆ", and then all at once introduce v. 68. This reading, though deficient (as e. g. it does not include all the Jâti Chandas'), essentially alters the classification, so that the Mālāvṛitta and Daṇḍaka that belong to the Sama Vṛittas, the Ardha Sama Vṛittas, and Vi-shama Vṛittas do not come under the head of the Jâtis, as they, in fact, ought not to do. For the true Jâtis are those metres that are formed of Mātrâ gaṇas. See W. p. 289: ವೃತ್ತಮಕ್ಷರ-ಸಂಖ್ಯಾತಂ ಜಾತಿರ್ ಮಾತ್ರಾ-ಕೃತಾ ಭವೇತ್ | The syllables in square brackets are proffered by us for correction.

ಛದಿಯಕ್ಕರಿಕೆ ಕರಂ ಚೆ

ಲೆಮ್ಮದವಿದ ಛಂದೋವತಂಸಮಬ್ಬದಳಾಕ್ಷೀ!

1)  
|| 68 ||

56. The author is going first to impart knowledge regarding each of the 26 normal forms (jāti) of the Sama Vṛttas, from Uktē to Utkṛiti, in a two-fold manner (as the rules concern Samskr̥ita as well as Prākṛita).

ಒಂದೊಂದು ಜಾತಿಗಿಂದುಡಿ

ಯಿಂದಂ, ತಾನ್ ಉಕ್ತೆಯಾದಿಯಾಗಿರೆ, ಸಂಪೂ |

ಣೀಂದಂ-ಮುಖಿ, ತಿಳಿಯ ಪೇಳ್ವೆಂ,

ಸಂದುತ್ತ್ವತಿಯೆಯ್ದುವಿನೆಗಮಿಂತೀ ಕ್ರಮದಿಂ.

2)  
|| 69 ||

57. He says that his first instruction will concern the metres common to the two great divisions of languages (the Samskr̥ita and Prākṛita), it thus being given concerning the languages etc. of all the countries. (Cf. vs. 281. 296.)

ಇಂತಲುಪಿದುಭಯ-ಭಾಪೆಯೊ

ಳಂ, ತೊಡರದೆ, ಸರ್ವ-ವಿಪಯ-ಭಾಷಾದಿಗಳಿಂ, |

ಮುಂ-ತಿಳುಪಿದಪೆಂ ನಿನಗಾನ್,

ಅಂತರಿಸದೆ. ಕೇಳ್ ಇದಂ, ಪಯೋ-ರುಹ-ವದನೇ!

3)  
|| 70 ||

ಗದ್ಯಂ

ಇದು ಸಮಸ್ತ-ಸುರಾಸುರೇಂದ್ರ-ಮುನೀಂದ್ರ-ಮಣಿ-ಮಕುಟ-ಘಟಿತ-ಶ್ರೀಮದ್-ಭಗವದ  
ಹರ್ಷ-ಪರಮೇಶ್ವರ-ಪಾದಾರವಿಂದ-ದ್ವಂದ್ವ-ಮಕರಂದ-ಮತ್ತ-ಮಧುಕರಾಯಮಾನ-ವಿಬುಧ-  
ಜನ-ಮನಃ-ಪದ್ಮಿನೀ-ರಾಜಹಂಸ-ನಾಗವರ್ಮ-ವಿರಚಿತ-ಛಂದೋಂಬುರಾಶಿಯೊಳ್ ನೆಗಳ್ಳ ಸಂ  
ಜ್ಞಾಧಿಕಾರಂ ಪ್ರಥಮಾಶ್ವಾಸಂ.

1) H., Ra., Rc., Sb., M., D., B. Regarding the Vṛttas (i. e. Mātrā Vṛttas) that appear among the true Canarese Jātis, verses 276, 308 and 309 can be pointed at. 2) Rc. 34, M., Sb., D., B., Ra., H. 3) Rc. 35, M., etc.; not in Ra., H. After this verse, in M. and Sb., there is: ಕರ್ಣಾಟಕಂ ಧ್ವದ್ರವತವೇಶಭಾಷೆಗಳೊಳ್ ಪುಟ್ಟುವವೆಂತೆಂದೊಡೆ, whereupon follow 3 verses regarding the Shatpadi, 4 verses regarding the Kanda, and 1 verse regarding the Anushtubh (śloka), all of which are out of place here, as they are repeated at the places where these metres are separately treated of.



## II. CHAPTER: THE SAMA VRITTAS

ಸಮವ್ರತ್ತವಿವರಣಮೆಂಬ ದ್ವಿತೀಯಾಶ್ವಾಸಂ.

58. The instruction regarding the Sama Vṛittas begins; the verses that contain the rules (pada), being at the same time the instances.

ಕಂದಂ

ಶ್ರೀಪದಮಂ ಸಮವ್ರತ್ತ-ನಿ

ರೂಪಣ-ಸಮಯದೊಳೆ ತಂದು, ಪದನಿಟ್ಟಿನಿದಂ; |

ಚಾಪಳ-ಲೋಚನೆ, ಬಹಳಾ

ಳಾಪದೊಳೆಂ? ಕೇಳೆ, ಕೆಳದಿ, ನಿನಗಭ್ಯುದಯಂ!

1)  
|| 71 ||

1. Uktē (ukti, uktam). In this type (chandas) each quarter (pāda) consists of 1 syllable; by putting short syllables instead of the long ones of the instance, 1 other vṛitta, *i. e.* ಁ, is possible

ಉಕ್ತೆಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 1 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 2 ವೃತ್ತಂಗಳೊಳಗೆ

59. An instance: —, the *Srī*. (H., Ra. also: ಁ; la li | la li ||).

ಶ್ರೀವೃತ್ತಂ

ಶ್ರೀ

ಶಂ |

ಕಾಂ

ತೇ.

2)  
|| 72 ||

2. Atyuktē. In this type each quarter consists of 2 syllables; 4 vṛittas are possible, viz. a Spondee — —; an Iambus ಁ —; a Trochee — ಁ; and a Pyrrhich ಁಁ

ಅತ್ಯುಕ್ತೆಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 2 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 4 ವೃತ್ತಂಗಳೊಳಗೆ

60. An instance: — —, the *Geya*.

ಗೇಯವೃತ್ತಂ

ಶ್ರೀಯು

ದೇಯಂ |

1) H., Ra., Re., Sb., M., D., B.

2) The vṛitta names are stated separately only in Re.

ಪೇಯಂ

ಗೇಯಂ.

|| 73 ||

61. A second instance: — — , the Diganta.

ದಿಗಂತವೃತ್ತಂ

ಅಗೋ

ಪಗಂ |

ದಿಗಂ

ತಗಂ.

|| 74<sup>1)</sup> ||

3. Madhyamē. Quarters of 3 syllables; 8 vṛttas possible, viz.

— — — ; — — — ; — — — ; — — — ; — — — ; — — — ; — — — ; — — — . These form the eight gaṇas mentioned in the first chapter, v. 31 seq.

ಮಧ್ಯಮೇಂಬ ಛಂದಸ್ಸಿನೊಳ್ 3 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 8 ವೃತ್ತಂಗಳೊಳಗೆ

62. An instance: — — — (wind), the Pravara.

ಪ್ರವರಂ

ಪವನೋ

ಧ್ವವದಿಂ |

ಪ್ರವರಂ,

ಪ್ರವರೇ!

|| 75 ||

63. Another instance: — — — (earth), the Syāmāṅga.

ಶ್ಯಾಮಾಂಗಂ

ಭೂಮಿ-ಪ್ರೋ

ದ್ವಾಮು, ಕೇಳ್, |

ಶ್ಯಾಮಾಂಗೀ,

ಶ್ಯಾಮಾಂಗಂ.

|| 76 ||

1) H. has also: — — , the Garva; and: — — , the Harivara.



64. A third instance: — ॐ — (fire), the Pāvana.

ಪಾವನಂ

ಪಾವಕೋ

ದ್ಭಾವದಿ, |

ಶ್ರೀವಧೂ,

ಪಾವನಂ.

|| 77 ||

65. A fourth instance: ॐ ॐ ॐ (heaven), the Paramē.

ಪರಮೆ

ಸುರರ

ನೆರವಿ |

ನೆರೆಯೆ,

ಪರಮೆ.

|| 78<sup>1)</sup> ||

4. Pratishthē Quarters of 4 syllables; two times the eight gaṇas i.e. 16 vṛttas are possible<sup>2)</sup>

ಪ್ರತಿಷ್ಠೆಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 4 ಅಕ್ಷರಂ ವಾದಮಾಗಿ ಪುಟ್ಟುವ 16 ವೃತ್ತಂಗಳೊಳಗೆ

66. First instance: — ॐ — | —, the Devaramya.

ದೇವರಮ್ಯಂ

ಗಲಗ | ಗಂ (ಅಸ್ತಿಯೂ ಸುರುವೂ)

|| 79 ||

1) Ra., H. also: ॐ — —, the Ratānta. 2) Instead of the verses of the MSS. (all of which contain, if required, nothing but a dry enumeration of the gaṇas of the concluding long and short syllables, and of the names, together with some epithets for Nāgavarma's wife) only the names and the *rules* (not forms) in letters have been given under this heading. This method, to some extent, will be followed also further on. It is, in fact, Piṅgala's own method; similarly Rb., in the first line, generally adduces the letters and names, and then a praise; sometimes this method appears also in the other MSS. It may be added here that the true readings of the verses containing the rules are lost in some indefinable measure, as would appear especially from Rb., wherein the verses have their own, quite peculiar wording, and show a strong Jaina tendency. The Janodaya, for instance, appears in Rb. as follows: ದಿನೇಶ-ಗಂ ಜನೋದಯಂ | ಸುನಾಮದಿಂ, ಜಿನೇಶ್ವರಾ. || Rb. contains also less instances.

67. Second instance: — ॐ | —, the Saundara.

ಸೌಂದರಂ

ಗಲಲ | ಗಂ (ಚಂದ್ರನೂ ಸುರುವೂ)

|| 80 ||

68. Third instance: ॐ — ॐ | —, the Janodaya.

ಜನೋದಯಂ

ಲಗಲ | ಗಂ (ಸೂರ್ಯನೂ ಸುರುವೂ)

|| 81 ||

69. Fourth instance: ॐ ॐ — | —, the Mriganetra.<sup>1)</sup>

ಮೃಗನೇತ್ರಂ

ಲಲಗ | ಗಂ (ಲಘುಯುಕ್ತವೂ ಸುರುಯುಕ್ತವೂ)

|| 82 ||

70. Fifth instance: ॐ ॐ ॐ | ॐ, the Surataru.

ಸುರತರು

ಲಲಲ | ಲಂ (ಸ್ವರ್ಗವೂ ಲಘುವೂ)

|| 83 ||

71. Sixth instance: — — ॐ | —, the Kâmodbhava.

ಕಾಮೋದ್ಭವಂ

ಗಗಲ | ಗಂ (ಪ್ರೋಮವೂ ಸುರುವೂ)

<sup>2)</sup>  
|| 84 ||

72. Seventh instance: — — — | —, the Prema.

ಪ್ರೇಮಂ

ಗಗಗ | ಗಂ (ಭೂಮಿಯೂ ಸುರುವೂ)

<sup>3)</sup>  
|| 85 ||

1) M. calls it Mridunetra. 2) In M. and Sb; Ra., H. call it Kâmaṅga. 3) Only in Rc. The MS. called Rb. begins all at once with Pratishthê, and its only instance for it is the Janodaya.



5. Supratishṭhē. Quarters of 5 syllables; four times  
eight i.e. 32 vṛittas possible

ಸುಪ್ರತಿಷ್ಠೆಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 5 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 32 ವೃತ್ತಂಗಳೊಳಗೆ

73. First instance: — ॐ — | ॐ —, the Nandaka.

ನಂದಕಂ

ಬಂದು ವಹ್ನಿಯೊಳ್

ನಿಂದೊಡಂ ७-ಗಂ, |

ಸೌಂದರಾಂಗಿ, ಕೇಳ್,

ಸಂದ ನಂದಕಂ.

|| 86 ||

74. Second instance: — ॐ ॐ | — —, the Kāñcanamālē.

ಕಾಂಚನಮಾಲೆ

ಮಿಂಚುವ ಚಂದ್ರಂ

ಗಂಚಿಯ ರುದ್ರರ್ |

ಸಂಚಿಸೆ, ವೃತ್ತಂ

ಕಾಂಚನಮಾಲೇ.

|| 87 <sup>1)</sup> ||

75. Third instance: — — ॐ | ॐ —, the Tilaka.

ತಿಲಕಂ

ವೈಮು, ಹರಿಯು

ದೇ ಮಾರಹರಂ |

ತಾಮಾಗೆ, ಸತ್ರಿ,

ನಾಮು ತಿಲಕಂ.

|| 88 <sup>2)</sup> ||

76. Fourth instance: ॐ — ॐ | — —, the Nanda.

ನಂದಂ

ದಿನೇಶನಿಂದ

ತ್ತ ನೀಲಕಂಠರ್, |

1) ರುದ್ರ ಅಂದರೆ ತ್ರಿಯಂಬಕ, ಅಂದರೆ ಗುರು. See v. 29. 2) ಹರಿ ಅಂದರೆ ಮುರಾಂತಕ, ಅಂದರೆ ಲಕ್ಷ್ಮು; ಮಾರಹರ ಅಂದರೆ ಗುರು. See v. 29.

ತನೂದರೇ, ನಿ  
ಲೈ, ನಂದಮಕ್ಕುಂ.

|| 89 ||

77. Fifth instance: ೦ ೦ ೦ | ೦ —, the Sarasiruha.

ಸರಸಿರುಹಂ  
ಬರೆ ನ-ಲ-ಗಂ,  
ಸರಸಿರುಹಂ, |  
ವರವರನಾ,  
ಪರಮ-ಜಿನಾ!

|| 90 ||

78. Sixth instance: — ೦ ೦ | ೦ —, the Prema.

ಪ್ರೇಮಂ  
ಸೋಮ-ಹರಿಯುಂ  
ಕಾಮಹರನುಂ |  
ತಾಮಿರೆ, ಪೆಸರ್  
ಪ್ರೇಮಮಬಲೇ!

|| 91 ||<sup>1)</sup>

6. Gāyatri. Quarters of 6 syllables; eight times eight  
i. e. 64 vṛttas are possible

ಗಾಯತ್ರಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 6 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 64 ವೃತ್ತಂಗಳೊಳಗೆ

79. First instance: — ೦ — | ೦ — —, the Sālini.

ಶಾಲಿನಿ  
ಜ್ಞಾಲೆ ತೋಯಮೋಕ್ಷಂ  
ದೋಳಿವೆತ್ತೊಡಕ್ಕುಂ |  
ನೀಲ-ಕುಂತಳೇ, ಕೇಳ್,  
ಶಾಲಿನೀ-ವಿತಾನಂ.

|| 92 ||

1) Of these six instances only 2, 3 and 5 are in Rb.; 5 gives Rb.'s reading.



80. Second instance: ॐ ॐ ॐ | ॐ — —, the Udâtta.

ಉದಾತ್ತಂ

ನ-ಯ-ಗಣದಿಂದಂ

ನಿಯತಮಿದಕ್ಕಂ, |

ಪ್ರಿಯ-ಲಲನೇ, ಕೇಳ್,

ನಯದಿನುದಾತ್ತಂ.

|| 93 ||

81. Third instance: — ॐ ॐ | ॐ — —, the Sasikânta.

ಶಶಿಕಾಂತಂ

ಶೀತಕರ-ತೋಯಂ

ದ್ಯೋತಿಸಿರೆ, ನೀಲಾ |

ಬಾಹು-ನಯನೇ, ಕೇಳ್,

ಓತು, ಶಶಿಕಾಂತಂ.

|| 94 ||

82. Fourth instance: ॐ — — | ॐ — —, the Vicitra.

ವಿಚಿತ್ರಂ

ಪಯೋ-ಯುಗ್ಮದಿಂದಂ,

ಪಯೋ-ಜಾಯತಾಕ್ಷೀ, |

ಪ್ರಯೋಗ-ಪ್ರಸಿದ್ಧಂ,

ನಿಯುಕ್ತಂ ವಿಚಿತ್ರಂ.

|| 95 ||

83. Fifth instance: — — ॐ | ॐ — —, the Tanumadhye (or Tilaka)

ತನುಮಧ್ಯೈ (ತಿಲಕಂ)

ವೈದ್ಯಮಾದಿ-ಜಲಾಂತಂ

ತಾಮಾಗೆ, ನಿತಾಂತ- |

ಶ್ರೀಮಾನಿನಿ, ನೀಂ ಕೇಳ್,

ನಾಮಂ ತನುಮಧ್ಯೈ.

|| 96 ||

84. Sixth instance : ॐ — | ॐ — , the Kumuda (or Mukuḷa, Mukura).

ಕುಮುದಂ (ಮುಕುಳಂ, ಮುಕುರಂ)

ಅನಿಲ-ದ್ವಿತಯಂ

ಘಸಮೆಲ್ಲಿಯುಮೆಂ |

ಬಿನವೊಂದಿರೆ, ಕೇಳ್,

ವನಿತೇ, ಕುಮುದಂ.

|| 97 ||

85. Seventh instance : — — — | ॐ — , the Mukuḷa (or Kumuda).

ಮುಕುಳಂ (ಕುಮುದಂ)

ಉರ್ವ್ಯಗ್ರಂ ಮರುತಂ

ಪರ್ವಿದ್‌ದಬಲೇ, |

ಸರ್ವಾದ್ಯಂತದೊಳಂ

ನಿರ್ವ್ಯಾಜ್ಯಂ ಮುಕುಳಂ.

|| 98 ||

86. Eighth instance : ॐ ॐ | — — — , the Sulalita.

ಸುಲಲಿತಂ

ಕುಲಿಶ-ಭೂ-ಯುಗ್ಮಂ

ನೆಲಸಿದಂದಕ್ಕುಂ, |

ಜಲಜ-ಪತ್ರಾಕ್ಷೇ,

ಸುಲಲಿತಂ ವೃತ್ತಂ.

|| 99 ||<sup>1)</sup>

7. Ushnik. Quarters of 7 syllables; (16 × 8 i. e.)

128 vṛttas possible

ಉಷ್ಣಿಕ್ ಎಂಬ ಛಂದಸ್ಸಿನೊಳ್ 7 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 128 ವೃತ್ತಂಗಳೊಳಗೆ

87. First instance : ॐ ॐ | ॐ — | — , the Sadamala (citra, viçitra).

ಸದಮಲಂ (ಚಿತ್ರಂ, ವಿಚಿತ್ರಂ)

ತ್ರಿದಶ-ಪವನೇಶರ್

ಪುದಿದು ನಿಲೆ ಪಾದಾಂ |

1) Of these eight instances only 4, 5 and 6 occur in Rb.; it, H. and Ra. call 5 the Tilaka, and Rb. calls 6 the Mukuḷa. M.'s and Sb.'s name of 6 is Mukura; Ra.'s, H.'s, D.'s and B.'s Kumuda. 7 appears as Kumuda in M. and Sb.; in Ra., H. there is a blank.



ತದೊಳಲಿ, ವಿದಗ್ಧೇ, |  
ಸದಮಲ-ವಿತಾನಂ.

|| 100<sup>1)</sup> ||

88. Second instance : — ೦೦ | — ೦೦ | —, the Amāḷa (Kamala in M.).

ಅಮಳಂ (ಕಮಲಂ)  
ಇಂದು-ಯುಗಂಗಳ ಮುಂ  
ದಿಂದುಧರಂ ಬರೆ ತಾ |  
ನೆಂದುಮಿದರ್ಕೆ ಪೆಸರ್,  
ಸೌಂದರಿ, ಕೇಳೆ, ಅಮಳಂ.

|| 101 ||

89. Third instance : — ೦೦ | — ೦ — | —, the Virāma (Vinamra in H.).

ವಿರಾಮಂ  
ಶೀತಕರಾಗ್ನಿ-ಚೇತೋ-  
ಜಾತ-ಹರರ್ಕಳಿದಂ |  
ದೇ, ತೊದಳೋಪಳೇ, ನಾ  
ಮಾತಿಶಯಂ ವಿರಾಮಂ.

|| 102 ||

90. Fourth instance : — — — | — ೦೦ | —, the Citra.

ಚಿತ್ರಂ  
ಧಾತ್ರೀ-ಚಂದ್ರೇಂದುಧರಂ  
ಸೂತ್ರಾರ್ಥಂ-ಬೆತ್ತ ಗಣಂ |  
ಧಾತ್ರೀ-ಪೂಜ್ಯಂ; ಪೆಸರಿ  
ಚಿತ್ರಂ, ಪಂಕೇಜ-ಮುಖೇ!

|| 103 ||

91. Fifth instance : — ೦ — | ೦ — ೦ | —, the Vibhūti. (Three Trochees and a long syllable.) Cf. the 10th instance.

ವಿಭೂತಿ  
ತೇಜಮರ್ಕನೀಶನಿಂ  
ದೋಜೆ-ವೆತ್ತು ಬಂದೊಡಂ |

1) M. reads: ಸದಮಲ-ವಿಚಿತ್ರಂ. Rb. begins ಇರೆ ನ-ನ-ಗ ಚಿತ್ರಂ | ಸರಸಿರುಹ-ನೇತ್ರಾ; the rest is quite corrupt, but does not contain the name of the metre, so that Rb. calls it citra.

ಭೋಜ-ಪತ್ರ-ನೇತ್ರೈ, ಕೇಳ್  
ಈ ಜಗದ್-ವಿಭೂತಿಯಂ!

|| 104 ||

92. Sixth instance: ು - | - ು - | -, the Sarala.

ಸರಳಂ

ಮರುತಂ ಜಾತವೇದಂ  
ಹರನಂ ಕೂಡಿ ಬಂದಂ |  
ದರವಿಂದಾಯತಾಕ್ಷೀ,  
ಸರಳಂ ವ್ರತ್ತ-ನಾಮು.

|| 105 ||

93. Seventh instance: ು - | - - ು | -, the Komala.

ಕೋಮಳಂ

ಸ-ತ-ಗಂಗಳ್ ಕೂಡೆ ಪ  
ದ್ಧತಿಯಿಂ ಚೆಲ್ವಾಗಿರಲ್ |  
ಸತತಂ, ಪಂಕೇರುಹಾ  
ಯತ-ನೇತ್ರೈ, ಕೋಮಳಂ.

|| 106 <sup>1)</sup> ||

94. Eighth instance: ು ು ು | - ು - | -, the Naraga (H., Ra. Saraga).

ನರಗಂ

ನ-ರ-ಗಮೆಂಬ ವರ್ಣೋ  
ತ್ಕರಮೆ ಪಾದಮಾಗು |  
ತ್ತಿರೆ, ಶಶಾಂಕ-ವಕ್ತ್ರೈ,  
ನರಗ-ನಾಮು-ವ್ರತ್ತಂ.

|| 107 ||

95. Ninth instance: ು ು ು | ು ು ು | -, the Sulabha (or Madhumati). (Three Pyrrhichs and a long syllable.)

ಸುಲಭಂ (ಮಧುಮತಿ)

ನ-ನ-ಭವ-ಯುತದಿಂ,  
ವನ-ರುಹ-ವದನೇ, |

1) Other readings are: ಪದ್ಧತಿಯಂ, ಪದ್ಧತಿಯುಂ, ಕೂಡಿಸ್ಪದ್ಧತಿಯುಂ.



ನಿನಗಱುಪ್ಪವೆನಾಂ,  
ಜನ-ನುತ-ಸುಲಭಂ.

|| 108 ||<sup>1)</sup>

96. Tenth instance: — — — | — — — | — , the Sunâma. The same as the 5th instance.

ಸುನಾಮಂ

ರ-ಜ-ಗಂ.

|| 109 ||<sup>2)</sup>

97. Eleventh instance: — — — | — — — | — , the Hamsamâlê.

ಹಂಸಮಾಲೆ

ರ-ರ-ಗಂ.

|| 110 ||<sup>3)</sup>

8. Anushtubh. Quarters of 8 syllables; (32×8 i. e.)  
256 vṛttas possible

ಅನುಷ್ಟುಪ್-ಛಂದಸ್ಸಿನೊಳ್ 8 ಅಕ್ಷರಂ ಪಾದವಾಗಿ ಪುಟ್ಟುವ 256 ವೃತ್ತಂಗಳೊಳಗೆ

98. First instance: — — — | — — — | — — , the Vidyunmâlê. (Four Spondees.)

ವಿದ್ಯುನ್ಮಾಲೆ

ಪಿಂತುವೀ-ಯುಗ್ಮಂಗಳ್ ಬರ್ಕುಂ,  
ಮುಂತೀಶಾನ-ದ್ವಂದ್ವಂ ತೋರ್ಕುಂ; |  
ಸಂತಂ, ನೀಂ ಕೇಳ್, ಅಂಭೋಜಾಕ್ಷೀ-  
ಕಾಂತೇ, ವಿದ್ಯುನ್ಮಾಲಾ-ವೃತ್ತಂ.

|| 111 ||

99. Second instance: — — — | — — — | — — , the Citrapada. (Two Dactyls and a Spondee.)

ಚಿತ್ರಪದಂ

ಇಂದು-ಯುಗಂಗಳ ಮುದಂ  
ಬಂದು ಹರ-ದ್ವಿತಯಂಗಳ್, |  
ನಿಂದೊಡೆ, ಚಿತ್ರಪದಂ ನಾ  
ಮಂ, ದಳಿತಾಂಬುಜ-ನೇತ್ರೇ!

|| 112 ||

1) Rb. calls it Madhumati; its first half is: ಮಧುಮತಿ ನ-ನ-ಗಂ | ಮಧುರ-ರುಚಿ-ರಸಂ||

2) This is only in M.

3) Also this only in M. Of the eleven instances only 1, 5 and 9 are in Rb.; 2 is not in H., Ra., B.; 9 not in Rc., Ra., H.

100. Third instance: — ८८ | — ८ | ८ —, the Mānavaka.

ಮಾಣವಕಂ

ಕಾಂತೆ, ಶಶಿ-ವೈಮ-ಲ-ಗಂ

ಮುಂತಿರೆ, ನೀಂ ಕೇಳ್, ಕೆಳದೀ, |

ಭ್ರಾಂತಿಯೊಳೊಂ, ಪಿಗಳನೆಂ

ದುಂತೆ ಪೆಸರ್ ಮಾಣವಕಂ.

|| 113 ||

101. Fourth instance: ८ — ८ | — ८ — | ८ —, the Cīrampramāṇika (Pramāṇika). (Four Iambus' i. e. ८ — | ८ — | ८ — | ८ —)

ಚಿರಂಪ್ರಮಾಣಿಕಂ (ಪ್ರಮಾಣಿಕಂ)

ಜ-ರ-ಲ-ಗಂ.

|| 114 <sup>1)</sup> ||

102. Fifth instance: — ८ — | — ८ — | — —, the Śrītānanda (Śrītānanta, Subhānanta).

ಶೈತಾನಂದಂ (ಶೈತಾನಂತಂ, ಶುಭಾನಂತಂ)

ರ-ರ-ಗ-ಗಂ.

|| 115 <sup>2)</sup> ||

103. Sixth instance: ८ ८ ८ | — ८ — | ८ —, the Sumālati.

ಸುಮಾಲತಿ

ನ-ರ-ಲ-ಗಂ.

|| 116 <sup>3)</sup> ||

9. Brihati. Quarters of 9 syllables; (64 × 8 i. e.)

512 vṛttas possible

ಬೃಹತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 9 ಅಕ್ಷರ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 512 ವೃತ್ತಂಗಳೊಳಗೆ

104. First instance: — ८ ८ | — ८ ८ | — ८ —, the Utsuka. (Two Dactyls and an Amphimacrus.)

ಉತ್ಸುಕಂ

ಇಂದು-ಯುಗಂಗಳ ಮುಂದೆ ಬಂ

ದೊಂದಿರೆ ವಹ್ನಿ ಪದಾಂತದೊಳ್, |

1) M. gives two instances, both of different words but of the same feet, calling the one Pramāṇika, the other Cāra(?) pramāṇika. H., Ra.'s instance has the name of Pramāṇika; Rc.'s, D.'s, B.'s Cīram pramāṇika. 2) M., H., Ra. Śrītānanda; Rc., D. Śrītānanta; B. Subhānanta.

3) Only in M. Of the six instances only two, the Mānavaka and Vidyunmālā, are in Rb., and one that is too corrupt to find out the metre and name.



ಸುಂದರಿ, ಪಿಂಗಳನಿಪ್ಪದಿಂ  
ಸಂದುದಿದುತ್ಸುಕ-ನಾಮಕಂ.

|| 117 ||

105. Second instance: — — — | — — — | — — —, the Halamukhi (Halâmukha, Halâyudha).

ಹಲಮುಖಿ (ಹಲಾಮುಖಂ, ಹಲಾಯುಧಂ)

ರೆ-ನ-ಸು ಹಲಮುಖಿಯಿರಲ್,  
ಕಿನರೇಶ್ವರನೆ ಸಲಿದಾ |  
ರೆನ-ಧಾರೆಯಲಿ ಗುಣ-ಸು  
ಪುನ-ಪದ್ಮ-(ನಿಭ-ನಯನಾ!)

|| 118 <sup>1)</sup> ||

106. Third instance: — — — | — — — | — — —, the Udaya. (Trochee, Pyrrhich, Trochee, Pyrrhich, and a long syllable.)

ಉದಯಂ

ಕೋಕನದವೈರಿ-ದಿನಪಂ  
ಗಾ ಕಡೆಗೆ ವಾಯು ನಿಲೆ, ಕೇ |  
ಳಾ, ಕಮಲ-ಲೋಚನೆ, ಪೆಸರ್  
ಬರ್ಕುಮಿರದೆಂದುಮುದಯಂ.

|| 119 ||

107. Fourth instance: — — — | — — — | — — —, the Bhadraka.

ಭದ್ರಕಂ

ರೌದ್ರವಹ್ನಿ-ಸುರ-ಪಾವಕಂ  
ಕ್ಷೌದ್ರಮಲ್ಲದಿರೆ, ನಾಮದಿಂ |  
ಭದ್ರಕಂ, ಸರಸಿಜಾನನೇ,  
ಸದ್ಭುತಂ ಲಯ-ಪದ-ಕ್ರಮಂ.

|| 120 <sup>2)</sup> ||

1) This is Rb.'s reading; that of all the other manuscripts is decidedly wrong, they introducing here the Bhadraka form (4). Rb. says the same as Pīṅgala (VI., 9): ಹಲಮುಖಿ ರ್ಹಾಸ್ (i. e. ರ-ನ-ಸ) || H., Ra. have Hakâmukhi; Rc. Halâmukha; D., B., M. have Halâyudha. Rc., D., B. and M. repeat their form of 2 not only as that of 4, but after Bhujagaśiṣu also as that of a Srīvilâsini.

2) ಲಯ means "tempo" of which three are counted: ದ್ರುತ, quick; ಮಧ್ಯಮ, middle; ವಿಲಂಬಿತ, slow.

108. Fifth instance: — — — | — — — | — — —, the Vanaja.

ವನಜಂ

ಪೋಗದಗ್ನಿ ಮರುತ್ತುಗಳಿಂ  
ಯೋಗಮಾಗಿರೆ, ಭಾವಿಸು, ಭೂ |  
ಭಾಗದೊಳ್, ಪ್ತುಗ-ಲೋಚನೆ, ಕೇಳ್,  
ನಾಗವರ್ಮನಿನೀ ವನಜಂ.

|| 121 ||

109. Sixth instance: — — — | — — — | — — —, the Bhujagaśiśusrita (— — pada, — — pari; — — srita only in M.).

ಭುಜಗಶಿಶುಸ್ತತಂ

ಸ್ತಜಯಿಸೆ ನ-ನ-ಮಂ, ಮತ್ತಂ,  
ಗಜಪತಿ-ಗಮನೇ, ವ್ತತ್ತಂ |  
ತ್ರಿಜಗದೊಳಿದು ಸಂಸಿದ್ಧಂ,  
ಭುಜಗಶಿಶುಸ್ತತಂ ನಾಮಂ.

|| 122 ||

110. Seventh instance: — — — | — — — | — — —, the Vinuta.

ವಿನುತಂ

ನ-ನ-ಯುಗಮಿರೆ, ಪಾದಪಾ  
ಶನ-ಗಣಮಿರೆಯೆನ್ನ ಕೋ |  
ಕನದ-ನಯನೆ, ಲೋಕದೊಳ್  
ವಿನುತಮಿದುವೆ ನಾಮದಿಂ.

|| 123 ||<sup>1)</sup>

111. Eighth instance: — — — | — — — | — — —, the Mayūra.

ಮಯೂರಂ

ನ-ಸ-ಯಂ.

|| 124 ||<sup>2)</sup>

112. Ninth instance: — — — | — — — | — — —, the Brihati.

ಬೃಹತಿ

ಯ-ಯ-ಯಂ.

|| 125 ||<sup>2)</sup>

1) Not in H., Ra.; Re. Vidruma.

2) Only in M.; its last words of v. 123 are: ಕೇಳಿಂತ

ದಕ್ಕುಂ | ನಿಲಂತಾ ಬೃಹತ್ಯಾಖ್ಯವೆಂದುಂ. Of the nine instances only Halamukhi and Utsuka are in Rb.



10. Paṅkti. Quarters of 10 syllables;  
(128×8 i. e.) 1024 vṛittas possible. (Hence the *Caesuras*  
are pointed out by the author)

ಪಂಕ್ತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 10 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ  
ಪುಟ್ಟುವ 1024 ವೃತ್ತಂಗಳೊಳಗೆ. (ಪಂಕ್ತಿ ಮೊದಲ್ಗೊಂಡ ವೃತ್ತಗಳಲ್ಲಿ  
ಯತಿಯನ್ನು ತೋರಿಸಲಾಗಿದೆ)

113. First instance: — — — | ಉಉಉ | ಉ\* — — | —, the Paṇavaka; Caesura at 7 (giri).

ಪಣವಕಂ

ಭೂ-ನಾಕಾಂತದೊಳಿರೆ\* ತೋಯೇಶಂ,  
ತಾನೆಂದು ಪಣವಕ-ನಾಮಂ, ಕೇಳೆ! |  
ನೀನಿಂತೀ ತೆನನಿ\*ದೊದೊಂದು,  
ಮಿನಾನ್ವಾಕ್ಷೀ, ಯತಿ ಗಿರಿ\*ಯೊಳ್ ನಿಲ್ಲುಂ.

|| 126 ||

114. Second instance: — ಉ | — — — | ಉ — | —\*, the Mandânîla; (Caesura at the end of the Quarters).

ಮಂದಾನಿಲಂ

ಶೀತಕರೋರ್ವಿ-ಮಾರುತ-ಚೇತೋ \*  
ಜಾತ-ಹರಂ ಬುದಿದೊಡಮಿಂತೀ \* |  
ಭೂತಳಕೆಲ್ಲಂ ಸುದುದಿದೆತ್ತಂ\*,  
ನೀತಿ-ಯುತೇ, ಮಂದಾನಿಲ-ವೃತ್ತಂ\*.

|| 127 ||

115. Third instance: — — — | —\* ಉ | ಉ\* — | —, the Matta; Caesura at 4 (yuga).

ಮತ್ತಂ

ಮುನಂ ಧಾತ್ರೀ-ಶಶಿ-ಪವನೇಶೋ  
ತ್ವೆನಂ; ನಿಲ್ಲುಂ\*ಯತಿ ಯುಗ\*ದೊಳ್; ಸೇ |  
ವ್ಯಂ ನವ್ಯಂ ಭೂ\*ತಳಕಿದು\*, ಪೂಜ್ಯಂ;  
ಭಿನಾಬ್ವಾಕ್ಷೀ\*, ಪೆಸರಣಿ\*! ಮತ್ತಂ.

|| 128 ||

116. Fourth instance: — ॐ | — ॐ | — ॐ \* —, the Citrapada; Caesura at 9 (randhra).  
(Three Dactyls and a long syllable.)

### ಚಿತ್ರಪದಂ

ಚಂದ್ರ-ಗಣಂ ಬರೆ ಮೂಱಿ<sup>1)</sup>ಡೆ\*ಯೊಳ್,  
ಚಂದ್ರಧರಂ ಬಳಿಕಾ ಕಡೆ\*ಯೊಳ್; |  
ರಂಧ್ರ-ಯತಿ-ಸ್ಥಿತಿ ಪಂಚಮ\*ದೊಳ್,  
ಚಂದ್ರ-ಮುಖೀ, ನಿಲೆ, ಚಿತ್ರಪ\*ದಂ.

|| 129 ||<sup>1)</sup>

117. Fifth instance: — ॐ — | ॐ \* — | ॐ — | — \*, the Manirāṅga; Caesura at 5 (bhûta).

### ಮಣಿರಂಗಂ

ಪಾದಪಾಶನ-\*ಮಾರುತಯುಗ್ಮ\*,  
ಪಾದದಂತದೊ\*ಳಿಶ್ವರನಿರ್ಕುಂ\*; |  
ಕಾದಲೇ, ಯತಿ\*ಭೂತದೊಳಿದಂ\*  
ದೊದಿ ಕೊಳ್ಳಬ\*ಲೇ! ಮಣಿರಂಗಂ\*.

|| 130 ||

118. Sixth instance: — — — | ॐ \* — | ॐ — ॐ | — \*, the Kalyāṇa; Caesura at 5 (bâṇa).

### ಕಲ್ಯಾಣಂ

ಕ್ಲೋಣೀ-ವಾಯು-ದಿ\*ನೇಶ-ರುದ್ರನು\*;  
ಬಾಣ-ಸ್ಥಾನದೊ\*ಳಾಗಿ ವಿಶ್ರಮು\*, |  
ಜಾಣಿಂ ನಿತ್ತಿರೆ\*, ಸಂದುದಲ್ತೆ ಕ\*  
ಲ್ಯಾಣಂ, ಪಂಕಜ-\*ಪತ್ರ-ಲೋಚನೇ\*?

|| 131 ||<sup>2)</sup>

.11. Trisṭubh. Quarters of 11 syllables; (256 × 8 i. e.)

2048 vṛttas possible

ತ್ರಿಷ್ಟುಪ್ ಎಂಬ ಛಂದಸ್ಸಿನೊಳ್ 11 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 2048 ವೃತ್ತಂಗಳೊಳಗೆ

119. First instance: — — ॐ | — — ॐ | ॐ — \* ॐ | — —, the Indravajra; Caesura at 8 (others at 5).

### ಇಂದ್ರವಜ್ರಂ

ವ್ಯೋಮ-ದ್ವಯಂ ಭಾನು-ಕಪ\*ದಿಯುಗ್ಮ  
ತಾಮಾಗಿರಲ್ಕೆಂಟನೆಯೊಳ್\*ವಿರಾಮು; |

1) ಪಂಚಮದೊಳ್ = elegantly.

2) Of the six instances only Mandânîla is in Rb.; its other instance bears the name of Bhûmâlê, but is quite corrupt.



ಈ ಮಾಳ್ಕೆಯಿಂದೋದಿದೋಡಿಂ\*ದ್ರವಜ್ರಂ  
ನಾಮಂ, ವಿಲೋಲಾಂಬುರುಹಾ\*ಯತಾಕ್ಷೀ!

1)  
|| 132 ||

120. Second instance : — — — | — — — | — \* — | — —, the Upendravajra; Caesura at 8.

ಉಪೇಂದ್ರವಜ್ರಂ

ದಿನಾಧಿಪಂ ವ್ಯೋಮ-ರವೀ\*ಶಯುಗ್ಮಂ  
ಘನಂ ನಿಲಲೈಂಟನೆಯೊಳ್\*ವಿರಾಮಂ; |  
ಸನಾತನೋಕ್ತಂ ಬಹು-ಕೀ\*ರ್ತಿ-ಯುಕ್ತಂ,  
ಘನಸ್ಥಳೇ, ಕೇಳ್, ಅದುಪೇಂ\*ದ್ರವಜ್ರಂ.

2)  
|| 133 ||

121. Third instance : — — — | — \* — | — — — | — \* —, the Sainika; Caesura at 5 (others at 3). (Five Trochees and a long syllable.)

ಸೈನಿಕಂ

ಪಾದಪಾಶನಾ\*ರ್ಕ-ಪಾವಕಂ ಲ-\*ಗಂ  
ಪಾದಮುಪ್ಪಿನಂ \*ವಿರಾಮಮೈಯ್ದ\*ಱಿಂ |  
ಮೇದಿನೀ-ವಿಕಾ\*ಸಮಾಗಿ ನಿಂದೋ\*ಡಾ  
ಮೋದ-ರೂಪೆ, ಕೇಳ್\*, ಇದಿಂತು ಸೈನಿ\*ಕಂ.

3)  
|| 134 ||

122. Fourth instance : — — — | — — — | — — — | — — \*, the Dodhaka; Caesura at the end of the Quarters (pada). (Three Dactyls and a Spondee.)

ದೋಧಕಂ

ಇಂದು-ಗಣಂಗಳೆ ಮೂಱವಱಿಂದಂ \*  
ಮುಂದೆ ಗುರು-ದ್ವಯಮಾಗೆ, ವಿರಾಮಂ \* |  
ಬಂದು ಪದಾಂತದೊಳಿದೊಡೆ, ಸಂಪೂ \*  
ಣೋಂದು-ಮುಖೀ, ಬಗೆ! ದೋಧಕ-ವ್ರತ್ತಂ.

|| 135 ||

123. Fifth instance : — — — | — — — \* | — — — | — —, the Rathoddhatē; Caesura at 6 (rasa).

ರಥೋದ್ಧತೆ

ಮಾರುತೇಪ್ಪ-ದಿವಿ\*ಜಾಗ್ನಿಯುಂ ಲ-ಗಂ  
ಸಾರೆಯಾಗೆ, ರಸ\*ದಲ್ಲಿ ವಿಶ್ರಮಂ |

1) D., B., Rc. have "Caesura at 5" (in a numeral); H., Ra., M. "Caesura at 8". 2) Ra., H. "Caesura at 5". 3) H., Ra. and M. "Caesura at 3"; the others "Caesura at 5".

ದೂರಮಲ್ಲದಿರೆ\*, ಕೇಳ್, ರಥೋದ್ಧತೋ  
ದಾರ-ನಾಮಮೆಸೆ\*ಗುಂ, ರಥೋದ್ಧತೇ!

|| 136 ||

124. Sixth instance: — | — | —\*— | —, the Candrikē; Caesura at 8 (diś).

ಚಂದ್ರಿಕೆ

ಅಮರ-ಯುಗಮುಮಗ್ನಿ\*ಯುಂ ಲ-ಗಂ  
ಕ್ರಮದಿನೊಡನೆ ಬಂದು\*ನಿಲೈ, ವಿ |  
ಶ್ರಮಣಮೆಸೆಯೆ ದಿಕ್-ಪ್ರ\*ದೇಶದೊಳ್,  
ಕಮಲ-ವದನೆ, ಚಂದ್ರಿ\*ಕಾಹ್ಲಯುಂ.

|| 137 ||

125. Seventh instance: — | —\*— | —\*— | —, the Bhramaravilasita; Caesura at 4 (?).

ಭ್ರಮರವಿಲಸಿತಂ

ಏಮಾತುರ್ವಿ\*ಶಶಿ-ದಿವಿ\*ಜ-ಲ-ಗಂ  
ತಾಮೆತ್ತಂ ಬು\*ದಿರೆ, ಯತಿ-\*ಚತುರೋ |  
ದ್ವಾಮು ವೃತ್ತಂ\*, ವರ-ವದ\*ನ-ಯುತೇ,  
ನಾಮು ಶ್ರೀಮದ್-\*ಭ್ರಮರವಿ\*ಲಸಿತಂ.

|| 138 ||

126. Eighth instance: — | — | —\*— | —, the Svâgata; Caesura at 8 (diśâgaja).

ಸ್ವಾಗತಂ

ಏಗಳೂ ಯತಿ ದಿಶಾ-ಗ\*ಜದೊಳ್ ನಿ  
ದಾಗಳಿಗ್ಗೆ ದಿವಿಜೇಂದು\*ಹರರ್ ಸಂ |  
ಯೋಗಮಾಗಿರೆ, ಪಯೋರು\*ಹ-ವಕ್ರೈ,  
ಸ್ವಾಗತಂ ನೆಗಳ್ ಪಿಂಗಳನಿಂದಂ.

|| 139 ||

127. Ninth instance: — | — | —\*— | —, the Sâlini; Caesura at 7, as śaila is the same as parvata i. e. 7. (Giri is often=8.)

ಶಾಲಿನಿ

ಭೂಮಿ-ಪ್ರೋಮದ್ದಂದ್ವ-ರು\*ದ್ರದ್ವಯಂಗಳ್  
ತಾಮೆತ್ತಂ ಚೆಲ್ವಾಗೆ, ಶೈ\*ಲಂಗಳೊಳ್ ವಿ |  
ಶ್ರಾಮು ನಿಲ್ಲಂದಕ್ಕುಮು\*ದ್ಗಂಧ-ಶಾಲೀ,  
ಶ್ರೀಮದ್-ಗಂಧಂ ಶಾಲಿನೀ-\*ನಾಮ-ವೃತ್ತಂ.

|| 140 ||



128. Tenth instance: — — — | — — — | — — — | — —, the Māṇikya (= Caikarūpa); Caesura not pointed out.

ಮಾಣಿಕ್ಯಂ

ಮ-ಸ-ಜ-ಗ-ಗಂ.

|| 141 <sup>1)</sup> ||

129. Eleventh instance: — — — | — — — | — — — | — —, the Sāndrapada.

ಸಾಂದ್ರಪದಂ

ಭ-ತ-ನ-ಗ-ಗಂ.

|| 142 <sup>1)</sup> ||

130. Twelfth instance: — — — | — — — | — — — | — —, the Layagrāhi. (Three Antibacchicus' and a Spondee.)

ಲಯಗ್ರಾಹಿ

ತ-ತ-ತ-ಗ-ಗಂ.

|| 143 <sup>1)</sup> ||

131. Thirteenth instance: — — — | — — — | — — — | — —, the Sumukhi.

ಸುಮುಖಿ

ನ-ಜ-ಜ-ಲ-ಗಂ.

|| 144 <sup>2)</sup> ||

132. Fourteenth instance: — — — | — — — | — — — | — —, the Nītikē (Gītikē?).

ನೀತಿಕೆ

ನ-ರ-ರ-ಲ-ಗಂ.

|| 145 <sup>2)</sup> ||

133. Fifteenth instance: — — — | — — — | — — — | — —, the Sri.

ಶ್ರೀ

ಭ-ತ-ನ-ಗ-ಗಂ.

|| 146 <sup>2)</sup> ||



1) These instances are only in M. 2) These are only in Rb. Besides these 3 there are in Rb. the verses 132, 133, 135, 136, 138, 139, 140.

12. Jagati. Quarters of 12 syllables;  $(512 \times 8)$  i.e.

4096 vṛttas possible

ಜಗತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 12 ಅಕ್ಷರಂ ಪಾದವಾಗಿ ಪುಟ್ಟುವ 4096 ವೃತ್ತಂಗಳೊಳಗೆ

134. First instance: — — — | — — — | — — —\* | — — —, the Drutapūrvavilambita; Caesura at 9 (randhra).

ದ್ರುತಪೂರ್ವವಿಲಂಬಿತಂ

ನ-ಭ-ಭ-ರಂಗಳವೊಂದಿರೆ \* ಪಾದದೊಳ್,  
ಶುಭಕರಂ ಯತಿ ನಿಲ್ಲಿರೆ \* ರಂಧ್ರದೊಳ್, |  
ಪ್ರಭು-ಕವೀಂದ್ರ-ಸಹಾಯದಿ \* ನಾದುದಿಂ  
ತಿಭ-ಗತಿ, ದ್ರುತಪೂರ್ವವಿ\*ಲಂಬಿತಂ.

|| 147 ||

135. Second instance: — — — | — — — | — — — | — — —\*, the Totaka; Caesura at 12 (divasādhīpa). (Four Anapaests.)

ತೋಟಕಂ

ಪವಮಾನ-ಚತುಷ್ಯ-ಯುತಂ, ಯತಿಯುಂ \*  
ದಿವಸಾಧಿಪರೊಳ್ ನಿಲೆ, ವಸ್ತು-ಕವಿ-\* |  
ಪ್ರವರ-ಸ್ತುತಮಪ್ಪುದು ತೋಟಕಮುಂ \*  
ದವಧಾರಿಸು ನೀನ್ ಅದನಬ್ಜ-ಮುಖೀ\*!

|| 148 ||

136. Third instance: — — — | — — — | — — —\* — | — — —, the Bhujaṅgaprayāta; Caesura at 8 (diśā). (Four Bacchicus'.)

ಭುಜಂಗಪ್ರಯಾತಂ

ಕುಶಂ ವಾರ್ಧಿ-ಪರ್ಯಾಯಮು\*ಕ್ಕುಂ; ವಿರಾಮಂ  
ದಿಶಾ-ಸಂಖ್ಯೆಯಕ್ಕುಂ; ಪಯೋ\*ಜಾಯತಾಕ್ಷೀ, |  
ವಿಶೇಷಂ ಕವೀಂದ್ರ-ಸ್ತುತಂ \* ಪಿಗಳಂ-ಬೋಲ್  
ಪ್ರಶಸ್ತಂ ಸಮಸ್ತಂ ಭುಜು\*ಗಪ್ರಯಾತಂ.

|| 149 ||

137. Fourth instance: — — — | — — — | — — —\* — | — — —, the Vamśastha; Caesura at 7.

ವಂಶಸ್ಥಂ

ದಿವಾಕರಾಕಾಶ-ದಿ\*ನೇಶ-ಪಾವಕರ್;  
ಸುವಿಶ್ರಮಂ ಬಂದಿರೆ \* ಸಪ್ತ-ಸಂಖ್ಯೆಯೊಳ್, |



ಸವಿಸ್ತರಂ ನಿಲ್ಲಿರೆ,\* ಸಂದುದಿಂತುದಾ

ತ್ತ-ವಂಶೆ, ವಂಶಸ್ಥಮಿ\*ದುವಿ-ಭಾಗದೊಳ್.

|| 150 ||

138. Fifth instance: — — — | — — — | — \* — | — — —, the *Indravamśa*; Caesura at 8 (digdanti).

ಇಂದ್ರವಂಶಂ

ವೋಮ-ದ್ವಯಂ, ಮುಂತೆ ದಿನೇ\*ಶ-ಪಾವಕರ್

ತಾವೊಂದೆ, ದಿಗ್-ದಂತಿಯೊಳಾ\*ಗೆ ವಿಶ್ರಮಂ, |

ಶ್ರೀಮಾನಿನೀ, ಸೆಯ್ಯಡಿಯಾ\*ತನಿದಿದಂ

ನಾಮೋಪಮಂ ಮಾಡಿದನಿ\*ದ್ರವಂಶಮಂ.

|| 151 ||

139. Sixth instance: — — — | — — — | — — — | — — —, the *Sragvini*; Caesura not indicated. (Four *Amphimacrus*'.)

ಸ್ರಗ್ವಿಣಿ

ಪಾತವೇದೋ-ಗಣಂಗಳ್ ಚತುಃ-ಸ್ಥಾನ-ಸಂ

ಪಾತಮಾಗುತ್ತಮಿದ್‌ದಿನಂತಾದೊಡಾ |

ಪಾತಮಂ ಸ್ರಗ್ವಿಣೀ-ವೃತ್ತಮೆಂಬರ್, ಜಗತ್-

ಖ್ಯಾತಮಂಭೋಜ-ಪತ್ರೋಪಮಾನೇಕ್ಷಣೀ!

|| 152 ||

140. Seventh instance: — — — | — — — | — \* — | — — —, the *Nirupama*; Caesura at 7 (*dineśahaya*), or 8 (*diśāgaja*, according to M.).

ನಿರುಪಮಂ

ಸುರಪುರೇಂದು-ದಿವ\* ಸಾಧಿಪಾಗ್ನಿಗಳ್

ಬರೆ, ದಿನೇಶ-ಹಯ\*ದೊಳ್ ವಿರಾಮಮಾ |

ಗಿರೆ, ಪೆಸರ್ ನೆಗಳೆ\* ಪಿಂಗಳೊತ್ತಿಯೊಳ್

ನಿರುಪಮಂ, ನಿರುಪ\*ಮಾನ-ವಿಭ್ರಮಂ.

|| 153 ||

141. Eighth instance: — — — | — — — | — \* — | — — —, the *Drutapada*; Caesura at 7 (*śaila*).

ದ್ರುತಪದಂ

ಶತಮಖೇಂದು-ರವಿ\*ತೋಯ-ಗಣಂ ಪ

ದ್ಧತಿಯೊಳಾಗೆ, ಯತಿ\*ಶೈಲದೊಳಕ್ಕುಂ; |

ಶತ-ದಳಾಯತ-ಸು\*ಲೋಚನೆ, ವೃತ್ತಂ  
ದ್ರುತಪದಂ ಮೃದು-ಪ\*ದೋಕ್ತಿಗಳಿಂದಂ.

|| 154 ||

142. Ninth instance: — — — | — — — | — \* — — | — — —, the Lalitapada; Caesura at 7 (kulagiri).

ಲಲಿತಪದಂ

ಕುಲಿಶಧರಾರ್ಕ-ಯು\*ಗಂಗಳ ಮುಂದಂ  
ಜಲ-ಗಣಮೊಪ್ಪಿರೆ\*, ಬಂದು ವಿರಾಮಂ |  
ಕುಲಗಿರಿಯೊಳ್ ನಿಲೆ\*, ಪಿಗಳನಿಂದಂ  
ಲಲಿತಪದಂ ಪೆಸ\*ರಿಂ, ಲಲಿತಾಂಗೀ!

|| 155 ||

143. Tenth instance: — — — | — — — \* | — — — | — — —, the Candrikē; Caesura at 6.

ಚಂದ್ರಿಕೆ (ಚಂದ್ರಿ)

ರ-ನ-ಭ-ಸಂ || ಉಸಿರ್ ಆಲಿ ನಲೆಯೊಳ್.

|| 156 ||<sup>1)</sup>

144. Eleventh instance: — — — | — — — | — — — | — — —, the Hamsamatta (Hamsi, Hamsakeli?); Caesura not pointed out.

ಹಂಸಮತ್ತಂ

ಭ-ಭ-ರ-ಯಂ.

|| 157 ||<sup>2)</sup>

145. Twelfth instance; — — — | — — — \* | — — — | — — —, the Pravarākshara (Pravitākshara); Caesura at 6.

ಪ್ರವರಾಕ್ಷರಂ (ಪ್ರವಿತಾಕ್ಷರಂ)

ಸ-ಜ-ಸ-ಸಂ || ವಿರಾಮಮಾಲಿನೆಯೊಳ್.

|| 158 ||<sup>3)</sup>

146. Thirteenth instance: — — — | — — — | — \* — — | — — —, the Puṭa (Ghaṭa); Caesura at 7.

ಪುಟಂ (ಘಟಂ)

ನ-ನ-ಮ-ಯಂ || ಯತಿ ಸಪ್ತಸ್ಥಾನದೊಳ್.

|| 159 ||<sup>4)</sup>

1) In M., Re., D., B. (Candri); the Caesura only in Re. (and D.). 2) Only in Re. (Hamsi), H., Ra.; and D. (Hamsa kalā?). 3) Only in Re. (Pravarākshara), M. (Pravitākshara) and D. (Pravarākshara). 4) Re. (Puṭa), M., D. (Puṭa).



147. Fourteenth instance: — — — | — — — | — — — | — — —, the Jaloddhatē,—dhata; Caesura not pointed out. (Amphibrachys, Anapaestus, Amphibrachys, Anapaestus.)

ಜಲೋದ್ಧತೆ (ಜಲೋದ್ಧತ)  
ಜ-ಸ-ಜ-ಸಂ. || 160<sup>1)</sup> ||

148. Fifteenth instance: — — — | — — \* — | — — — | — \* — —, the Vaiśvadeva (—vi); Caesura at 5 (kāmāstra).

ವೈಶ್ವದೇವಂ (ವೈಶ್ವದೇವಿ)  
ಮ-ಮ-ಯ-ಯಂ || ವಿಕ್ರಾಮಂ ಕಾಮಾಸ್ತ್ರದೊಳ್. || 161<sup>2)</sup> ||

149. Sixteenth instance: — — — | — — — | — — — | — — —, the Kusumaviçitra; Caesura not pointed out. (Tribrachys, Bacchicus, Tribrachys, Bacchicus.) Cf. v. 308.

ಕುಸುಮವಿಚಿತ್ರಂ  
ನ-ಯ-ನ-ಯಂ. || 162<sup>3)</sup> ||

13. Atijagati. Quarters of 13 syllables; (1024 × 8 i. e.)

8192 vṛttas possible

ಅತಿಜಗತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 13 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
8192 ವೃತ್ತಂಗಳೊಳಗೆ

150. First instance: — — — | — — — | — — — | — — — | —, the Ruçira; Caesura not pointed out.

ರುಚಿರಂ  
ದಿನೇಶ-ಚಂದ್ರ-ಪವನ-ಭಾನು-ರುದ್ರರೊಂ  
ದಿ ನಿಲ್ವುದುಂ, ವಿಳಸಿತ-ಪದ್ಮ-ಪತ್ರ-ಲೋ |  
ಚನೇ, ಕರಂ ಸಕಲ-ಕವೀಂದ್ರರೊಲೈಯಿಂ  
ಸುನಿಶ್ಚಿತಂ, ರುಚಿರಮಿದಾಗಮೋಕ್ತಿಯಿಂ. || 163<sup>4)</sup> ||

151. Second instance: — — — | — — — | — — — | — — — | —, the Açyuta (Abhyudita, Abhyudaya); Caesura at 4 (ambudhi), or 5 (bâṇa, in Rc. and D.; H., Ra. ānanda).

ಅಚ್ಯುತಂ  
ನಗಹರೇಂದು-ಗಣ-ತ್ರಿತಯಾಗ್ರ-ಹರಂ  
ಸೊಗಸಿ ಕೂಡಿರೆ, ನಿಂದೊಡೆ ವಿಶ್ರಮಣಂ |

1) Rc., M., D. 2) Only in Rc. and D. 3) Only in Rb.; besides this it has only Nos. 136 and 137. H., Ra. have only Nos. 134. 135. 138. 141. 142. 144. 4) In H., Ra., Rc., M., D., B.

ನೆಗಳಿದಂಬುಧಿಯಲ್ಲಿದು ಪಿಗಳನಿ,  
ವ್ತುಗ-ನಿಭೇಕ್ಷಣ<sup>3</sup>, ನಾಮದೊಳಚ್ಯುತಮುಂ.

1)  
|| 164 ||

152. Third instance: — — — | — — — | — \* — | — — — | —, the Prabhâta; Caesura at 8 (vasu).

ಪ್ರಭಾತಂ

ನ-ಜ-ಜ-ರ-ಗಂ || ವಿರಾಮಂ ವಸುವಿಂ.

2)  
|| 165 ||

153. Fourth instance: — — — | — — — | — — — \* | — — — | —, the Komalaruċira (M. Komala); Caesura at 9 (nidhi). (Four Dactyls and a long syllable.)

ಕೋಮಲರುಚಿರಂ

ಭ-ಭ-ಭ-ಭ-ಗಂ || ವಿಶ್ರಮಂ ನಿಧಿ-ಸಂಪ್ಯಯೋಳ್.

3)  
|| 166 ||

154. Fifth instance: — — — | — — — | — \* — | — — — | —, the Saundari (M. Sundara); Caesura at 7 (muni).

ಸೌಂದರಿ

ಭ-ತ-ಜ-ಭ-ಗಂ || ವಿಶ್ರಮಂ ಮುನಿ-ಸಂಪ್ಯಯೋಳ್.

4)  
|| 167 ||

155. Sixth instance: — — — | — — — \* | — — — | — — — | —, the Ambuja; Caesura at 5 (śara).

ಅಂಬುಜಂ

ಭ-ಜ-ಸ-ಸ-ಗಂ || ಶರದಿಂದೆ ವಿರಾಮಂ.

5)  
|| 168 ||

156. Seventh instance: — — — | — — — | — — — | — — — | —, the Mañjubhūshiṇi (?).

ಮಂಜುಭೂಷಿಣಿ

ಸ-ಜ-ಸ-ಜ-ಗಂ.

6)  
|| 169 ||

157. Eighth instance: — — — | — — — | — — — \* | — — — | —, the Mattamayūra; Caesura at 9 (nidhi).

ಮತ್ತಮಯೂರಂ

ಎತ್ತಂ ಧಾತ್ರಿ-ವೈರಮ-ಪಯೋ-ವಾ\*ಯು-ಹರರ್ಕಳ್  
ಪತ್ತಿದಾರ್ಗಳ್ ಬಂದು, ವಿರಾಮಂ \*ನಿಧಿಯೋಳ್ ಮೆ |

1) H. Ra. (abhyudita), Rb., Rc., M. (abhyudaya), D., B. 2) Not in Rb.; M. has prabhuvitta.

3) Not in Rb. 4) Not in Rb. 5) Only in M. 6) Only in Rb.; it has also a Maṅgalikā, but corrupt; its first line has the form: S-J-S-S-G.



ಯ್ತೋಪ್ಪತ್ತಂ ಬುದಿರಲಾಗಳ್ \* ಪೆಸರಿದಂ  
ಪ್ಪತ್ತಂ ಸಂದಿದ್ವಪ್ಪದು, ಕೇಳ್, ಮ\*ತ್ತಮಯೂರಂ. || 170 ||<sup>1)</sup>

14. Sakvari. Quarters of 14 syllables; (2048×8 i. e.)  
16384 vṛittas possible

ಶಕ್ತರಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 14 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 16384 ವೃತ್ತಂಗಳೊಳಗೆ

158. First instance: — — — | — — — | — — — | — — — | — — \*, the Vasantatilaka; Caesura at the Quarter's (pada) end (D., B. at 8).

ವಸಂತತಿಲಕಂ

ವೈರೋಮೈಂದು-ಭಾನುಗಣಯುಗ್ಮದಿನತ್ತಲಕ್ಕುಂ \*  
ಸೋಮೈಶ್ವರ-ದ್ವಿತಯಮುಂತವಜ್ಜಿಂಗಳ್ ವಿರಾಮಂ \* |  
ಸಾಮಾನ್ಯಮಲ್ಲದು, ಪದಾಂತದೊಳನ್ವಿತಾರ್ಥಂ\*;  
ನಾಮಂ ವಸಂತತಿಲಕಂ, ಕಮಲಾಯತಾಕ್ಷೀ\*! || 171 ||<sup>2)</sup>

159. Second instance: — — — | — — — | — \* — — | — — — | — —, the Praharāṇakalita (B.); Caesura at 7 (hayatati).

ಪ್ರಹರಣಕಲಿತಂ

ನ-ನ-ಭ-ನ-ಲ-ಗಮೊ\*ಬಿವು ಗಣ-ನಿಯಮಂ  
ಜನಿಯಿಸೆ, ಯತಿ ನಿ\*ತ್ತಿರೆ ಹಯ-ತತಿಯೊಳ್, |  
ನಿನಗದನಜಿವಂ\*ತಿರೆ ವಿರಚಿಸಿದೆಂ;  
ವನರುಹ-ವದನೇ\*, ಪ್ರಹರಣಕಲಿತಂ. || 172 ||<sup>3)</sup>

160. Third instance: — — — | — — — | — — \* — | — — — | — —, the Kusumāṅghripa; Caesura at 9 (nidhi).

ಕುಸುಮಾಂಘ್ರಿಪಂ

ತ್ರಿದಶ-ಚಂದ್ರ-ಹುತಾಶನಾ\*ನಿಲರೂಪಂ  
ಪುದಿದು ಕೊಂಡಿರೆ, ವಿಶ್ರಮಂ\*ನಿಧಿಯೊಳ್ ಬೆಡಂ |

1) Not in Rb.; Ra., H. have manmathamayūra; D. and Rc. only mayūra.

2) In Ra.,

Rb., Rc., M., D., B.

3) Instead of ಪ್ರಹರಣಕಲಿತಂ D. has -ಕವಿಕಂ, M. and Rc. have -ತಿಲಕಂ, H., Ra., Rb. -ಕಳಿಕೆ.

ಗೊದವಿ ಬಂದಿರೆ, ನಾಗವ\*ಮನಿನಾದುದ  
ಭೃದಯ-ಕಾರಣವೋಪಳೇ\*, ಕುಸುಮಾಘ್ರಪಂ. || 173 ||

161. Fourth instance:— | — | — | — | —\*, the Vanamayûra; Caesura at Quarter's (pada) end.

### ವನಮಯೂರಂ

ಬಂದಿರೆ ಸರೋಜರಿಪು ಭಾನು ಮರುದಿಂದ್ರಂ\*,  
ಮುಂದಿರೆ ಹರ-ದ್ವಯ-ಗಣಂ, ವಿಮಲ-ಸಂಪೂ \* |  
ಣೀಂದ್ರ-ವದನೇ, ಯತಿ ಪದಾಂತದೊಳೆ ನಿಂದಂ \*  
ದೆಂದುಮಿದು, ಕೇಳೆ, ಪೆಸರಿನಿ ವನಮಯೂರಂ\*. || 174 ||

162. Fourth instance again:— | — | — | — | —, the Vanamayûra as Kuṭmala (not Kuḍmala); Caesura at 5 (pañcama, in Re.; in M. çampaka), or at 4 (or 7? vârudhi=vârdhi, in D. and B.).

### ಕುಟ್ಟಲಮೆಂಬ ವನಮಯೂರಂ

ಭ-ಜ-ಸ-ನ-ಗ-ಗಂ || ಯತಿ ಪಂಚಮದೊಳ್, ಅಥವಾ ವಾರುಧಿಯೊಳ್. || 175 ||

163. Fifth instance:— | — | — | — | —, the Saundara (M. guṇa saundara), Caesura at mṛigendra (Re.), anindra (Ra.), anendra (D.), agendra (=kulagiri, 8? H., M.).

### ಸೌಂದರಂ

ಭ-ಭ-ರ-ಸ-ಲ-ಗಂ (ವಿಶ್ರಮಣಂ ಅಗ್ನೇಂದ್ರದೊಳ್). || 176 ||

15. Atiṣakvari. Quarters of 15 syllables; (4096×8 i. e.)  
32768 vṛittas possible

ಅತಿಶಕ್ವರಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 15 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 32768 ವೃತ್ತಂಗಳೊಳಗೆ

164. First instance: — | — | —\* — | — | —, the Mâlini; Caesura at 8.

### ಮಾಲಿನಿ

ಅಮರ-ಗಣ-ಯುಗಂಗಳ್\*, ಮುಂತೆ ಭೂ-ತೋಯಯುಗ್ಗಂ  
ಕ್ರಮದೆ ನಿಲೆ, ಬೆಡಂಗಂ\*ತಾಳ್ಪ ಬಂದಾ ವಿರಾಮಂ |

1) In H., Ra., Re., D., M., B. 2) Ra., Rb., Re., D., B., M.; D. puts the Caesura at gaja, B. at aja. 3) Re., M., D., B. 4) Not in Rb. and B.



ವಿಮಲಮೆನಿಸಲೆಂಟೆ \*ಬಲ್ಲಿ ನಿಲ್ಲಂದೊಡಕ್ಕುಂ,  
ಸಮುದ-ವನಿತೆ, ನಿಂ ಕೇಳ್\*, ಮಾಲಿನೀ-ನಾಮ-ವೃತ್ತಂ. || 177<sup>1)</sup> ||

165. Second instance: ಲಲ | ಲಲ | ಲಲ\* | ಲಲ | ಲಲ—, the Maṇigaṇaṇikara; (Caesura according to D. and B. at vasumati i. e. 8). (Seven Pyrrhichs and a long syllable.)

ಮಣಿಗಣನಿಕರಂ

ಸುರಪುರ-ಗಣಮೆಸೆ\*ದಿರೆ ಜಲನಿಧಿಯೊಳ್,  
ಮರುತನುಮವಟುಕೊಳೆ \*ಬೆರಸಿರೆ ತುದಿಯೊಳ್; |  
ಸುರಚಿತ-ಮಣಿ-ಗಣ-\*ನಿಕರ-ವಿಲಸಿತೇ,  
ಸುರುಚಿರಮಿದನಟಿ\*, ಮಣಿಗಣನಿಕರಂ. || 178<sup>1)</sup> ||

166. Third instance: ಲಲ | ಲಲ— | ಲಲ | —ಲ\* | ಲ—, the Viçitralalita (Palāśadaḷa); Caesura at 11 (hara; according to B. at randhra).

ವಿಚಿತ್ರಲಲಿತಂ

ತ್ರಿದಶ-ಮರುದಿಂದ್ರಪುರ-ಚಂದ್ರ-\*ಸಲಿಲಂಗಳ್  
ತುದಿಯೊಳಿರೆ, ತಳ್ತು ಹರರಲ್ಲಿ\*ಯತಿ ನಿಲ್ಕುಂ; |  
ವಿದಿತಮಿದು ಧಾರುಣಿಯೊಳಬ್ಬ-\*ದಳ-ನೇತ್ರೇ,  
ಸದಮಲ-ವಿಚಿತ್ರಲಲಿತಂ, ಲ\*ಲಿತ-ಗಾತ್ರೇ! || 179<sup>2)</sup> ||

167. Fourth instance: —ಲ— | ಲಲ | —ಲ | —ಲ | —ಲ—\*, the Maṇivibhūṣaṇa; Caesura at Quarter's (pada) end.

ಮಣಿವಿಭೂಷಣಂ

ಪಾವಕೇಂದ್ರ-ಶಶಿಯುಗ್ಮದಿನತ್ತ ಹುತಾಶನಂ\*  
ಭಾವಿಸುತ್ತಿರೆ, ಪದಾಂತದೊಳಿದೊಡೆ ವಿಶ್ರಮಂ\*, |  
ದೇವಿ, ಚಾರು-ನಯನೇ, ಸುತ-ಕೀರ್ತಿ-ಕವೀಂದ್ರ-ಸಂ\*  
ಭಾವಿತಂ ಮಣಿವಿಭೂಷಣಮೆಂದಟಿ ನಿನ್ ಇದಂ\*! || 180<sup>3)</sup> ||

168. Fifth instance: ಲಲ | ಲ— | —ಲ | ಲ— | —ಲ—\*, the Surāṅga Kesara, Sukesara (M., Ra., H.) or Kesara (Re.); Caesura at Quarter's end.

1) H., Ra., Rb., Re., M., D., B.

2) H., Ra., Re., M., B. and Rb.; Rb. calls it palāśadaḷa.

3) Ra., Re., M., D., B., H.

## ಸುರಂಗಕೇಸರಂ

ಅಮರ-ಗಣಾರ್ಕ-ಶೀತಕರ-ಭಾನು-ಪಾವಕೋ-\*

ತ್ತಮ-ಗಣ-ಪಂಚಕಂ, ಕಡೆಯೆ ಚೆಲ್ವುವೆತ್ತ ವಿ\* |

ಶ್ರಮಮಿದನಾಗಳುಂ ಕವಿಗಳೋದುತ್ತಿರ್ಪರೆ\*

ನ್ನ ಮನಸಿನೋಪ ಕಾಂತೆಯೆ, ಸುರಂಗಕೇಸರಂ\*.

|| 181 ||<sup>1)</sup>

169. Sixth instance: ುೃೃ | ು-ೃ | ು-ೃ | - \* ುೃ | -ೃ- , the Navanalina; Caesura at 10.

## ನವನಳಿನಂ

ದಿವಿಜ-ದಿನಾಧಿಪಯುಗ್ಮ-ಶೀ\*ತಕರಾಗ್ನಿಯೆಂ

ಬಿವು ನೆರೆದಿಂಬನೆ ಬುದೊಡಾ\* ಯತಿ ಹತ್ತಲ |

ತ್ತವತರಿಸಿದೊಡಮುಂಬುಜಾ\*ಯತ-ಲೋಚನೇ,

ನವನಳಿನಂ ಕವಿ-ರಾಜಹಂ\*ಸ-ವಿನಿರ್ಮಿತಂ.

|| 182 ||<sup>2)</sup>

16. Ashti. Quarters of 16 syllables; 65536 vrittās possible

ಅಷ್ಟಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 16 ಅಕ್ಷರಂ ಪಾದವಾಗಿ ಪುಟ್ಟುವ 65536 ವೃತ್ತಂಗಳೊಳಗೆ

170. First instance: ುೃೃ | ುೃೃ | ುೃೃ | ು\* - ು | ು - | - , the Lalitapada; Caesura at 10.

## ಲಲಿತಪದಂ

ಕುಲಿಶಧರ-ಪುರ-ದಿನಪ-\*ಮಾರುತ-ಹರಾಂತಂ

ನೆಲಸಿ ನಿಲೆ, ಯತಿ ದಶದೊ\*ಳಿದೊಡೆ ನಿತಾಂತಂ |

ಸಲೆ ನೆಲಕೆ ಪರೆದುದಿದ\* ನೋದಬಲೆ, ಸಂತಂ

ಲಲಿತಪದಮುಚಿತ-ಪದ-\*ಯುಕ್ತಮತಿಕಾಂತಂ.

|| 183 ||<sup>3)</sup>

171. Second instance: - ುೃ | - ುೃ | - ುೃ | - ುೃ\* | - ುೃ | - , the Jagadvandita; Caesura at 12 (bhâskara). (Five Dactyls and a long syllable.)

## ಜಗದ್ವಂದಿತಂ

ಇಂದು-ಗಣಂ ಶರ-ಸಂಖ್ಯೆಯೊಳೊಂದಿರೆ\*, ಚಂದ್ರಧರಂ

ಬಂದು ಪದಾಂತದೊಳಿದೊಡೆ, ಭಾಸ್ಕರ\*ರೊಳ್ ಯತಿಯುಂ |

1) H., Ra. (sukesara), Rc. (heading: suraṅga kesara), M., D., B.  
Rb. and M.

3) Ra., Rb., Rc., M., B., D., H.

2) Not in H., Ra.,



ನಿಂದು ವಿರಾಜಿಸೆ, ಪಿಗಳನಿ ಪರಿ\*ದತ್ತು ಜಗ  
ದ್ವಂದಿತಮಿಂತಿದನೋದುವುದಿಂಬಿನ\*ಪದ್ಮ-ಮುಖೀ!

1)  
|| 184 ||

172. Third instance: — — — | — — — | — \* — | — — — | — — — | —, the Maṅgala; Caesura at 8 (danti).

ಮಂಗಳಂ

ನ-ಭ-ಜ-ಜ-ಜ-ಗಂ || ಯತಿ ದಂತಿಯೊಳ್.

2)  
|| 185 ||

173. Fourth instance: — — — | — — — | — — — | — — \* — | — — — | —, the Vijayānanda; Caesura at 12 (divasakara, dinakara).

ವಿಜಯಾನಂದಂ

ಯ-ಮ-ನ-ಸ-ರ-ಗಂ || ಯತಿ ದಿವಸಕರಜೊಳ್.

2)  
|| 186 ||

174. Fifth instance: — — — | — — — | — — — | — — — | — — — | —, the Pañcācāmara.

ಪಂಚಕಾಮರಂ

ಜ-ರ-ಜ-ರ-ಜ-ಗಂ.

3)  
|| 187 ||

17. Atyasṭi. Quarters of 17 syllables; 131072 vṛittas possible.

(If the Jagadvandita v. 184 were put under this head and a long syllable added, a true Hexameter would be produced.)

ಅತ್ಯಷ್ಟಿಯೆಂಬ ಭಂದಸ್ಸಿನೊಳ್ 17 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 131072 ವೃತ್ತಂಗಳೊಳಗೆ

175. First instance: — — — | — — — | — — — | — \* — | — — — | —, the Mandâkrânta; Caesura at 10.

ಮಂದಾಕ್ರಾಂತಂ

ಕಾಂತೇ, ಧಾತ್ರೀ-ಹಿಮ್ವಕ್ತದಮರಾ\*ಕಾಶ-ಯುಗ್ಮೇಶ-ಯುಗ್ಮಂ  
ಮುಂತು ಬಂದೀ ಪದದ ಕಡೆಯೊಳ್ \* ಚಲ್ಮನಾಂತಿದೊಡಂ, ವಿ |  
ಶ್ರಾಂತು ನಿಲ್ಕುಂ ದಶಮದೇಯೊಳ್\*; ಯವ್ವನಾಕ್ರಾಂತೆ, ಮಂದಾ  
ಕ್ರಾಂತು ವೃತ್ತಂ ನೆಗಳ್ಳದಿಳೆಯೊಳ್ \* ಪಿಗಳ-ಪ್ರೋಕ್ತಿಯಿಂದಂ! || 188 ||

4)

176. Second instance: — — | — — | — \* — | — — | — — | — —, the Prithvi; Caesura at 8 (vasu; according to M. at yati).

### ಪೃಥ್ವಿ

ಇನಾಸು-ದಿನೇಶ-ಮಾ\*ರುತ-ಪಯೋ-ಲ-ಗಂಗಳ್ ಬೆಡಂ  
ಗನಾಳ್ವ ನಿಲೆ, ವಿಶ್ರಮಂ\*ವಸುಗಳಲ್ಲಿ ಚಲ್ತಾದೊಡಂ |  
ದು, ನೀರಜ-ದಳೇಕ್ಷಣೀ\*, ಬಗೆದು ಕೇಳ್ ಇದಂ! ಪೃಥ್ವಿಯೊ  
ಬ ನಾಮದೊಳಿದಲ್ತೆ ಸು\*ದುದು ನಿರಂತರಂ ಪೃಥ್ವಿಯೊಳ್? || 189 ||<sup>1)</sup>

177. Third instance: — — | — — \* | — — | — — | — — | — —, the Sikharini; Caesura at 6.

### ಶಿಖರಿಣಿ

ಯ-ಮ-ನ-ಸ-ಭ-ಲ-ಗಂ || ವಿಶ್ರಮಂ ಆಹಿಂಜಿ || 190 ||<sup>2)</sup>

178. Fourth instance: — — | — — \* | — — | — — | — — | — —, the Harinapluta; Caesura at 6 (shatka).

### ಹರಿಣೀಪ್ಲತಂ

ಕುಲಿಶಧರ-ವಾ\*ತೋರ್ವಿ-ವೈಶ್ವಾನರಾನಿಲರಂತದೊಳ್  
ನೆಲಸೆ ಹರಿಯುಂ \*ಕಾಮಪ್ರದ್ಧಂಸಿಯುಂ, ಯತಿ ಪಟ್ಟದೊಳ್ |  
ನಿಲೆ, ಬಗೆದು ಕೇಳ್\*, ಜ್ಯೋತ್ಸಾ-ಕಾಂತಿ-ಪ್ರಭಾಸಿತ-ಲೋಚನೇ,  
ಲಲಿತ-ಹರಿಣೀ-\*ನೇತ್ರೇ, ಕರ್ಣಾಮೃತಂ ಹರಿಣೀಪ್ಲತಂ. || 191 ||<sup>3)</sup>

179. Fifth instance: — — | — — | — — | — — | — — | — —, the Vanajadala. (Five Tribrahys' and two long syllables.)

### ವನಜದಳಂ

ನ-ನ-ನ-ನ-ನ-ಗ-ಗಂ. || 192 ||<sup>4)</sup>

180. Sixth instance: — — | — — | — — | — — | — — | — —, the Kanakâbjaniya; Caesura not pointed out.

### ಕನಕಾಬ್ಜನೀಯಂ

ನ-ಜ-ಭ-ಜ-ಜ-ಲ-ಗಂ. || 193 ||<sup>5)</sup>

181. Seventh instance: the Narkuṭaka (Narkatāka)<sup>6)</sup>, is the same with Kanakâbjaniya (?).

1) Also in Rb. 2) Not in Rb. 3) Also in Rb. 4) Only in Rb. 5) Not in Rb.

6) Only in M.; it appears therein in a highly corrupt form; its third line, however, is identical with the Kanakâbjaniya's scheme.



18. Dhṛiti. Quarters of 18 syllables; 262144 vṛittas possible

ಧೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 18 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
262144 ವೃತ್ತಂಗಳೊಳಗೆ

182. First instance: — — — | — — — | — — \* — | — — — | — — — | — — —, the Mallikāmālā; Caesura at 8 (vasu).

ಮಲ್ಲಿಕಾಮಾಲೆ

ಜ್ಞಾಲೆ-ವಾಯು-ದಿನೇಶಯು\*ಗ್ಮ-ಶಶಾಂಕ-ಪಾವಕರೆಂಬಿವರ್  
ಲೀಲೆಯಿಂ ಬರೆ, ವಿಶ್ರಮಂ \*ವಸು-ಸಂಖ್ಯೆಯೊಳ್ ನಿಲೆ, ಭಾಮಿನೀ, |  
ನೀಲ-ಲೋಲ-ಸಹಸ್ರ-ಕುಂ\*ತಳೆ, ಸಂದುದಿಂತಿದು ಮಲ್ಲಿಕಾ  
ಮಾಲೆಯೆಂಬುದು ನಿಶ್ಚಯಂ \*ಕವಿ-ರಾಜಹಂಸ-ವಿನಿಮಿತ್ತಂ. || 194<sup>1)</sup> ||

183. Second instance: — — — | — — \* — | — — — | — — — | — — — | — — —, the Kandarapajāta; Caesura at 5 (kāmāstra).

ಕಂದರ್ಪಜಾತಂ

ಮ-ತ-ನ-ಯ-ಯ-ಯಂ || ವಿರತಿ ಕಾಮಾಸ್ತ್ರ ಜೊಳ್. || 195<sup>2)</sup> ||

184. Third instance: — — — | — — — | — — \* — | — — — | — — — | — — —, the Aravinda; Caesura at 9 (nidhi).

ಅರವಿಂದಂ

ಸುರಪುರಯುಗ-ಪವನ-\*ದ್ವಿತಯಾಕಾಶಾಂಬು-ಗಣಂಗಳ್  
ನೆರೆದಿರೆ, ಯತಿ ನಿಧಿಯೊಳ್\*ನಿಲೆ, ಕೇಳ್, ಆನಂದದೊಳೆಂದು |  
ನಿರತಿಶಯದೊಳಿದನೊ\*ದೆಲೆ, ನೀಲಾಬ್ಜೇಕ್ಷಣಿ, ನೀನ್! ಈ  
ಸುರುಚಿರಮೆನಿಪದೆ ದಲ್\*ಪೆಸರಿದು ತಾನ್ ಅರವಿಂದಂ. || 196<sup>2)</sup> ||

185. Fourth instance: — — — | — — — | — — — | — — — | — — — | — — —, the Hamsaka.

ಹಂಸಕಂ

ಸ-ನ-ಜ-ನ-ಭ-ಸಂ. || 197<sup>3)</sup> ||

1) Also in Rb.

2) Not in Rb.

3) Only in Rb.

19. Atidhṛiti. Quarters of 19 syllables; 524288 vṛittas possible

ಅತಿಧೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 19 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
524288 ವೃತ್ತಂಗಳೊಳಗೆ

186. First instance: — — — | — — — | — — \* — | — — — | — — — | — — — | —, the Tarālā; Caesura at 8 (diśākari; B., D.: mahīśvara = 16).

ತರಳಂ

ಸುರಪ-ಶೀತಕರಾಗ್ನಿ-ಮಾರುತ-ಭಾನುಯುಗ್ಮ-ಗಣಂಗಳಿಂ  
ಪರದೊಳೊಪ್ಪಿ ಹಿಮಾಂಶು\*ಶೇಖರನಾಗೆ, ವಿಶ್ರಮಣಂ ದಿಶಾ |  
ಕರಿಗಳೊಳ್ ನಿಲೆ, ಸುದು\*ದಿಂತಿದು ನಾಗವರ್ಮ-ವಿನಿರ್ಮಿತಂ,  
ತರಳ-ಲೋಚನೆ, ನಾಮ\*ದಿಂ ತರಳಂ ಕವಿಂದ್ರ-ಜನ-ಸ್ತುತಂ. || 198 ||<sup>1)</sup>

187. Second instance: — — — | — — — | — — — | — — — \* — | — — — | — — — | —, the Megha-visphūrjita; Caesura at 12 (mārtanḍa).

ಮೇಘವಿಸ್ಫೂರ್ಜಿತಂ

ಯ-ಮ-ನ-ಸ-ರ-ರ-ಗಂ || ವಿಶ್ರಮಂ ಮಾರ್ತಂಡದೊಳ್. || 199 ||<sup>2)</sup>

188. Third instance: — — — | — — — | — — — | — — — \* — | — — — | — — — | —, the Sārdūlavikrīḍita; Caesura at 12 (dineśa).

ಶಾರ್ದೂಲವಿಕ್ರೀಡಿತಂ

ಉರ್ವಿ-ಮಾರುತ-ಭಾಸ್ಕರಾನಿಲ-ವಿಯದ್\*ದ್ವಂದ್ವಂ, ಪದಾಂತಂಗಳೊಳ್  
ಶರ್ಮಂ, ವಿಶ್ರಮಣಂ ದಿನೇಶರಡೆಯೊಳ್\*ನಿಲ್ಕು ಮನಂಗೊಪ್ಪಿನಂ, |  
ನಿರ್ವ್ಯಾಜಂ ಭುವನ-ತ್ರಯಂಗಳೊಳಗೀ\*ವೃತ್ತಂ ಪ್ರಸಿದ್ಧಂ ಕರಂ,  
ಚಾರ್ವಂಭೋರುಹ-ಪತ್ರ-ನೇತ್ರ, ಪೆಸರಿ\*ಶಾರ್ದೂಲವಿಕ್ರೀಡಿತಂ. || 200 ||<sup>3)</sup>

189. Fourth instance: — — — | — — — | — — — | — — — | — — — | — — — | —, the Khaçara-pluta; Caesura at paksha.

ಖಚರಪ್ಲುತಂ

ರ-ಸ-ಸ-ತ-ಜ-ಜ-ಗಂ || ವಿಶ್ರಮಣಂ ಪಕ್ಷದೊಳ್. || 201 ||<sup>4)</sup>

1) Also in Rb.; B. and D. ನಾಗಪಿಂಗಲನಿರ್ಮಿತಂ. 2) Not in Rb. 3) Also in Rb. 4) H., Ra., Rc., D., M., Sb. Paksha's meaning in this instance is doubtful; perhaps 15.



## 20. Kṛiti. Quarters of 20 syllables; 1048576 vṛittas possible

ಕೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 20 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ 1048576 ವೃತ್ತಂಗಳೊಳಗೆ

190. First instance: — | — | — | — | —\*— | — | —, the Mattebhavikrīḍita; Caesura at 13; Ra., H. at 10 (daśa).

## ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ

ಶ್ವಸನೇಂದು ಜ್ವಲನಂ ದಿವಂ ಧರೇ ಜಲಂ\*ದೈತ್ಯಾರಿ ಕಾಮಾಂತಕ-  
ಪ್ರಸರೋದ್ಯದ್-ಗಣಮುಂ, ತ್ರಯೋದಶ-ಯತಿ-\*ಪ್ರಸ್ತಾರಮಾಗಿದೊಡೀ |  
ವಸುಧಾ-ಚಕ್ರದೊಳೆಯ್ದೆ ಸುದುದು ಕರಂ\*, ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ  
ಪೆಸರಾಯ್ತುಂತಿದು ಪಿಂಗಳಾಹಿ-ವರನಿ\*, ವ್ಯಾಲೋಲ-ನೀಲಾಲಕೇ! || 202 ||<sup>1)</sup>

191. Second instance: — | — | — | —\*— | — | —, the Utpalamâlā; Caesura at 11 (rudra).

## ಉತ್ಪಲಮಾಲೆ

ಶೀತಕರಾನಲೇಂದ್ರಪುರ-ಚಂದ್ರ-\*ಶಶಾಂಕ-ಹುತಾಶನಂ ಲ-ಗೋ  
ಪೇತಮೊಡಂಬಡುತ್ತಮಿರೆ, ರುದ್ರ\*ರ ಸಂಖ್ಯೆಯೊಳಾಗೆ ವಿಶ್ರಮಂ, |  
ಸಾತಿಶಯೋಕ್ತಿಯಿಂದಿದು ವಿರಾಜಿ\*ಸುಗುಂ ಕವಿ-ರಾಜಹಂಸನಿ  
ಭೂತಳದೊಳ್ ನೆಗಳೈವಡೆದುತ್ತ\*ಲಮಾಲೆ, ವಿಲೋಲ-ಲೋಚನೇ! || 203 ||<sup>2)</sup>

192. Third instance: — | — | — | —\*— | — | —, the Anavadya (D. anamadhyā, M. anavandya); Caesura at 11 (rudra).

## ಅನವದ್ಯಂ

ನ-ಭ-ಭ-ಮ-ಸ-ಸ-ಲ-ಗಂ || ವಿಶ್ರಮಂ ರುದ್ರನ ಸಂಖ್ಯೆಯೊಳ್. || 204 ||<sup>3)</sup>

193. Fourth instance: — | — | — | —\*— | — | —, the Vanamanjari; Caesura at 12 (dīnanātha). It is the Vanavallari of Rb., the Nāgarāñjita of Ra., H.

## ವನಮಂಜರಿ (ವನವಲ್ಲರಿ, ನಾಗರಂಜಿತಂ)

ಭ-ಭ-ಭ-ಭ-ರ-ಸ-ಲ-ಗಂ || ವಿಶ್ರಮಂ ದಿನನಾಥರೊಳ್. || 205 ||<sup>4)</sup>

1) Also in Rb.; ಪಿಂಗಳಾಹಿ only in B. and D., the others ನಾಗವರ್ಮ. 2) H., Ra., Re., Rb., M., D. 3) H., Ra., Re., M., D. 4) Also in Rb.

21. Prakṛiti. Quarters of 21 syllables; 2097152 vṛittas possible

ಪ್ರಕೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 21 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
2097152 ವೃತ್ತಂಗಳೊಳಗೆ

194. First instance: — — — | — — — | — — — | — — — | —\* — — | — — — | — — —, the Campakamâlê; Caesura at 13.

ಚಂಪಕಮಾಲೆ

ತ್ರಿದಶ-ರವೀಂದು-ಭಾಸ್ಕರ-ಗಣ-ತ್ರಿತ\*ಯಾಗ್ರದೊಳಗ್ಗಿ ಚಲ್ವುವೆ  
ತ್ತುದಯಿಪಿನು ತ್ರಯೋದಶದೊಳಾಗಿರೆ\* ವಿಶ್ರಮಣಂ, ನಿರಂತರಾ |  
ಭೃದಯಕರಂ ಪರಂ ನಿನಗಶೋಕ-ಮ\*ಹೀರುಹ-ಪಲ್ಲವೋಲ್ಲಸತ್- |  
ಪದ-ಯುಗೇ, ನಿಚ್ಚವೋದು, ಗಡ, ಚಂಪಕ\*ಮಾಲೆಯನೊಲ್ಲು ಲೀಲೆಯಿಂ! || 206 ||<sup>1)</sup>

195. Second instance: — — — | — — — | —\* — — | — — — | — —\* — | — — — | — — —\*, the Sragdharê; Caesura at 7 (hayanikara).

ಸ್ರಗ್ಧರೆ

ಭೂಮಿ-ಜ್ಞಾಲೇಂದು-ದೇವಾ\*ಧಿಪಪುರ-ಗಣದಿಂ\*ಮುಂತೆ ತೋಯ-ತ್ರಯಂಗಳ್\*  
ತಾಮೆತ್ತಂ ಬಂದು ಚಲ್ಪಾ\*ಗಿರೆ, ಹಯನಿಕರ-\*ಸ್ಥಾನದೊಳ್ ನಿಲ್ಲಿನು ವಿ\* |  
ಶ್ರಾಮಂ, ಛಂದಕ್ಕಲಂಕಾ\*ರಮಿದನೆ ಜನಕಾ\*ನಂದಮಂ ಮಾಡುಗುಂ, ಸ್ರಗ್-  
ಧಾಮ-ಪ್ರೋದ್ಧಾಮ-ಕೇಶಾ\*ನ್ವಿತೆ, ಬಗೆ! ಪೆಸರಿಂ\*ಸ್ರಗ್ಧರಾ-ನಾಮ-ವ್ರತ್ತಂ. || 207 ||<sup>1)</sup>

196. Third instance: — — — | — — — | — —\* — | — — — | — — — | — — — | — — —, the Tarāṅgama (M. turāṅgama); Caesura at 9 (randhra).

ತರಂಗಮಂ (ತುರಂಗಮಂ)

ರ-ನ-ರ-ನ-ರ-ನ-ರಂ || ಯತಿ ರಂಧ್ರದೊಳ್. || 208 ||<sup>2)</sup>

197. Fourth instance: — — — | — — — | — — — | — — —\* — | — — — | — — — | — — —, the Lalitagati; Caesura at 12 (ravi).

ಲಲಿತಗತಿ

ನ-ನ-ನ-ಯ-ಯ-ತ-ಮಂ || ವಿರಾಮಂ ರವಿಯೊಳ್. || 209 ||<sup>3)</sup>

1) Also in Rb.

2) Rc., D., M.

3) H., Ra., Rc., M., D.



22. Ākṛiti<sup>1)</sup>. Quarters of 22 syllables; 4194304 vṛittas possible

ಆಕೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 22 ಅಕ್ಕರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
4194304 ವೃತ್ತಂಗಳೊಳಗೆ

198. First instance: — — — | — — — | — — — | — — — | — — —\* | — — — | — — — | —, the Mahâsragdharë; Caesura at 15 (paksha).

ಮಹಾಸ್ತ್ರಗ್ಧರೆ

ಮರುದಾಕಾಶದ್ವಯೇಂದ್ರಾನಿಲ-ಹುತವಹಯು\*ಗ್ರಾಮಗಜನ್ಮಾಂತಕರ್ಗಲ್  
ಬರೆ, ಪಕ್ಷ-ಸ್ಥಾನದೊಳ್ ನಿಲ್ಲಿರೆ ವಿರತಿ, ಮಹಾ\*ಸ್ತ್ರಗ್ಧರಾ-ನಾಮ-ವೃತ್ತಂ, |  
ಗುರು-ವಿದ್ಯಾ-ಪ್ರೇಮಿ, ಅಭ್ಯಾಸದೆ ವಿಲಸಿತೆ, ಚಾ\*ರ್ವಾನನೇ, ಕಾವ್ಯ-ಮೋದಾ  
ಸ್ಫುರಿತ-ಪ್ರೋದ್ಭಾಸಿ, ಕಾಂಚೀ-ಖಚಿತ-ರಸನ-ಯು\*ಕ್ತಾಂಗನೇ, ಕೇಳ್, ಪ್ರಿಯಾಖ್ಯೇ!<sup>2)</sup> || 210 ||

199. Second instance: — — — | — — — | — — — | — — — | — — —\* | — — — | — — — | —, the Bhadraka; Caesura\* at 15 (paksha).

ಭದ್ರಕಂ

ಭ-ರ-ನ-ರ-ನ-ರ-ನ-ಗಂ || ವಿರತಿ ಪಕ್ಷದೊಳ್. || 211 ||<sup>3)</sup>

200. Third instance: — — — | — — — | —\* — — | — — — | — — —\* | — — — | — — — | —, the Vanamanjari; Caesura at 7 (hayavrâta, turagavrâta) and 8 (gajavraja, gajavrâta). (Seven Dactyls and a long syllable.)

ವನಮಂಜರಿ

ಭ-ಭ-ಭ-ಭ-ಭ-ಭ-ಗಂ || ವಿಶ್ರಮಂ ಹಯವ್ರತದೊಳ್ ಗಜವ್ರತದೊಳ್. || 212 ||<sup>3)</sup>

201. Fourth instance: — — — | — — — | — — — | — — —\* | — — — | — — — | — — — | —, the Cûtakuja; Caesura at 12 (padminîmitra).

ಚೂತಕುಜಂ

ಸ-ಮ-ರ-ಸ-ಭ-ರ-ರ-ಗಂ || ವಿಶ್ರಮಂ ಪದ್ಮಿನೀಮಿತ್ರನೊಳ್. || 213 ||<sup>3)</sup>

1) From here our MSS., with the exception of B., show irregularities in the headings. B., however, with D., calls class 25 (against M., Rb. and Re.) Atikṛiti. Class 22 is Akṛiti in D., H.; Ākṛiti in Ra., Re., and B.; Atikṛiti in Rb.; Vikṛiti in M. 2) Also in Rb. 3) Not in Rb. and B.

23. Vikṛiti<sup>1)</sup>. Quarters of 23 syllables; 8388608 vṛittas possible

ವಿಕೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 23 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ

8388608 ವೃತ್ತಂಗಳೊಳಗೆ

202. First instance: — | — | — | — | — | — | — | —, the Hamsagati; Caesura according to H., Ra. and M. at 8 (vasu); according to Rc., B. and D. at 11 (hara). (Proceleusmaticus, six Dactyls and a long syllable.)

### ಹಂಸಗತಿ

ದಿವಿಜ-ಪಡಂಬುಜಮಿತ್ರ-ಗಣ-ಪ್ರಕರಂ ಲ-ಗಮುಂ ಕ್ರಮದಿಂ ಪದದೊಳ್  
ವಿವರಿಸೆ, ಬಂದು ವಿರಾಜಿಸೆ ವಿಶ್ರಮಣಂ ವಸು-ಸುಖ್ಯೆಗಳೊಳ್, ನಯದಿಂ |  
ದೆ ವಿಚಲಿತಂ ಪದ-ಘಟ್ಟಿಯನಾಳ್ವೆಸವುತ್ತಿರೆ, ಕೇಳ್ ಕಳ-ಹಂಸ-ಗತೀ,  
ಭುವನದೊಳ್ ತೆಲದಿಂದಮೆ ಸುದುದು ಪಿಗಳನಿಂದಿದು ಹಂಸಗತೀ. || 214 ||<sup>2)</sup>

203. Second instance: — | — | —\* | — | — | — | — | —, the Mattâkrîḍe; Caesura at 8 (kari).

### ಮತ್ತಾಕ್ರೀಡೆ

ಮುನ್ನಂ ಭೂಮಿದ್ವಂದ್ವಾಕಾಶಂ \*ಸುರಪುರ-ಗಣಮೆಸೆದಿರೆ, ಗಣ-ತತಿಯಿಂ  
ದಿನ್ನಿತ್ತಲ್ ವೈಕುಂಠೇಶಾನರ್\*, ಕರಿಯೊಳೆ ನಿಲೆ ಯತಿ-ತತಿ, ಲಲಿತ-ಪದೋ |  
ತ್ವನ್ನಂ ಪ್ರತಂ, ಭಿನ್ನಾಬ್ಜಾಕ್ಷೀ\*, ಕವಿ-ವರ-ಮತದಿನಿದತಿಶಯತರಮಿಂ  
ತೆನ್ನಿಂದಾಯಿತ್ತು ಮತ್ತಾಕ್ರೀಡಾ\*ಹ್ವಯಮಿದನಱಿವುದು, ಸರಸಿರುಹ-ಮುಖೀ! || 215 ||<sup>3)</sup>

204. Third instance: — | — | — | —\* | — | — | — | —, the Saundara; Caesura at 12 (dinanâtha).

### ಸೌಂದರಂ

ನ-ಭ-ಭ-ಭ-ಮ-ಸ-ಸ-ಲ-ಗಂ || ವಿಶ್ರಮಣಂ ದಿನನಾಥಸ್ಥಾನದೊಳ್. || 216 ||<sup>4)</sup>

1) Ra. Vikṛiti, Rc. Kṛiti, M. Prakṛiti, D. Kṛiti. In Rb. there is nothing corresponding to Vikṛiti. 2) Not in Rb. 3) Rc., M., B., D. 4) Rc., M., D. In Ra. there is a much mutilated Vidalītasarasija, probably the same with No. 211.



24. Sankṛiti<sup>1)</sup>. Quarters of 24 syllables; 16777216 vṛttas possible

ಸಂಕೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 24 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
16777216 ವೃತ್ತಂಗಳೊಳಗೆ

205. First instance: — | — | —\* | — | —\* | — | — | —, the Lalita; Caesura at 7 (giri); Alliteration also in the course of the lines.

ಲಲಿತಂ

ಸುರಪುರ-ಯುಗಳಂ \* ಬರೆ, ಶಶಿ-ದಿವಿಜಂ \* ಖರಕರ-ಸುರಯುಗ-ತೋಯಂ  
ವಿರಚಿಸೆ ಕಡೆಯೊಳ್, \* ಬರೆಸಿರೆ ಪದ-ವಿ\*ಸ್ತರದೊಳೆ ಗಣ-ನಿವಹುಗಳ್, |  
ಗಿರಿಯೊಳೆ ಯತಿಗಳ್ \* ದೊರೆಕೊಳೆ, ಲಲಿತಾ\*ಕ್ಷರ-ಪದ-ರಚನೆಗಳಿಂದಂ  
ಪರೆದುದು, ಲಲಿತಂ \* ಧರೆಗಿದು ಪೆಸರಾ\* ಗಿರೆ, ಸರಸಿರುಹ-ದಳಾಕ್ಷೀ! || 217 ||<sup>2)</sup>

206. Second instance: — | —\* | — | —\* | — | — | — | —, the Tanvi; Caesura at 5 and 12 (bâṇa = 5, adri = 7), or simply at 12.

ತನ್ವಿ

ಇಂದು-ನಭಂಗಳ್ \* ಸುರಪುರ-ಪವನೇಂ \* ದುದ್ಧಯಮಾಗಿರೆ, ಕುಲಿಶ-ಜಲಂಗಳ್  
ಮುಂದಿರೆ, ಬಾಣಾ\*ದ್ರಿಗಳೊಳೆ ಯತಿಗಳ್ \* ನಿದಿರೆ, ನೀನ್ ಅಱಿಯತಿಶಯದಿಂ  
ದು, |  
ಸುಂದರಿ, ವೃತ್ತಂ\*ದ್ರುತ-ಪದ-ಲಲಿತಂ \* ಸಂದುದು ಪಿಂಗಳನುಮತದಿ, ಸುಪೂ  
ರ್ಣೀಂದು-ನಿಭಾಸ್ಯೇ, \* ಧರೆಗಿದು ಪರಿದ\*ತ್ತೆಲ್ಲಿಯುಮುದ್ಭವಕರಮೆನೆ, ತನ್ವೀ. || 218 ||<sup>3)</sup>

207. Third instance: — | — | —\* | — | — | — | — | —, the Arkamarīci; Caesura at 7 (śaila; M. giri).

ಅರ್ಕಮರೀಚಿ

ನ-ಜ-ಭ-ಭ-ಭ-ಭ-ಜ-ರಂ || ವಿಶ್ರಮಣಂ ಶೈಲದೊಳ್. || 219 ||<sup>4)</sup>

208. Fourth instance: — | — | —\* | — | — | — | — | —, the Paṅkaja; Caesura at 8 (dikkari).

ಪಂಕಜಂ

ನ-ಜ-ಭ-ಜ-ಜ-ಜ-ರ-ಸಂ || ವಿರಾಮಂ ದಿಕ್ಕರಿಯೊಳ್. || 220 ||<sup>5)</sup>

1) Ra. Satkṛiti, Rb. H. Samskṛiti, Rc. Samskṛiti, D. Prakṛiti, M. Atikṛiti. 2) M., Rc., D., B.; Rb. calls it Tilaka, but, in a second instance, also Lalita. 3) M., Rc., D., B. 4) M., Rc., D. 5) M.

25. Abhikṛiti<sup>1)</sup>. Quarters of 25 syllables; 33554432 vṛittas possible

ಅಭಿಕ್ರೃತಿಯೆಂಬ ಭಂದಸ್ಸಿನೊಳ್ 25 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ

33554432 ವೃತ್ತಂಗಳೊಳಗೆ

209. First instance: — | — | —\*— | — | —\*— | — | —\*— | — | —, the Krauñcapada; Caesura at 5, 5 and 8 (bhūta, śara, āśāgaja); two Alliterations.

ಕ್ರೌಂಚಪದಂ

ಶೀತಕರೋರ್ವಿ- \*ವಾತ-ಶಶಾಂಕರ, \*ಯುಗ-ಮಿತ-ಸುರಪುರ- \*ನಿವಹದ

ಕಡೆಯೊಳ್

ಭೂತಗಣೀಶಂ, \*ಭೂತ-ಶರಾಶಾ\* ಗಜದೊಳೆ ಯತಿಗಳು\*ಮೆಸೆದಿರೆ, ಪೆಸರಿಂ, |  
ನೀತಿ-ಯುತೇ, ಕೇಳ್, \*ಸಾತಿಶಯೋಕ್ತಿ- \*ಕ್ರಮದೊಳೆ ನೆಗಳ್ದಿದಿ\*ದತಿಶಯ-ರಚನೋ  
ಪೇತಮಶೇಪೋ\*ವೀತಳಕಂ ಕ್ರೌಂ\*ಚಪದಮಿದತಿಶಯ- \*ಪದ-ರಚನೆಗಳಿಂ. || 221<sup>2)</sup> ||

210. Second instance: — | — | —\*— | — | —\*— | — | —\*— | — | —, the Hamsapada (M. -gati); Caesura at 8 and 7 (kari, giri).

ಹಂಸಪದಂ

ದಿವಿಜಪುರ-ಯುಗಮ\*ವಟ ಪರದನಿಲಂ, \*ಶೀತಕರ-ತ್ರಿತಯಂ, ಕಡೆಯೊಳ್

ಭವನಿರೆ, ಕರಿ-ಗಿರಿ- \*ಗಣನೆಗಳೊಳಗಂ\*ತಳ್ತಿಸೆಗುಂ ಪದ-ವಿಶ್ರಮಣಂ, |

ಭುವನದೊಳತಿಶಯ\*ತರಮಿದು ಹೃದಯಾ\*ನಂದಕರಂ ಕೃತ-ಸೌಖ್ಯತರಂ

ಕವಿ-ಜನ-ಹಿತಕರ\*ಮಿದನಲಿ, ಕೆಳದೀ, \*ಹಂಸ-ವಿನಿಮಿತ-ಹಂಸಪದಂ. || 222<sup>3)</sup> ||

211. Third instance: — | — | — | —\*— | — | — | — | — | —, the Vidalitavanaruha; Caesura at 12 (dinakara). Cf. Note ad. v. 216.

ವಿದಳಿತವನರುಹಂ

ನ-ನ-ನ-ನ-ನ-ನ-ನ-ನ-ಗಂ || ಯತಿ ದಿನಕರಕಡೆಯೊಳ್.

|| 223<sup>4)</sup> ||

1) Rb., Re., M. Abhikṛiti; D., B. Atikṛiti.

2) Rb., Re., M., D., B.

3) Re., D., B., M.

4) Rb., Re., M., D.



26. Utkṛiti. Quarters of 26 syllables; 67108864 vṛittas possible

ಉತ್ಕೃತಿಯೆಂಬ ಛಂದಸ್ಸಿನೊಳ್ 26 ಅಕ್ಷರಂ ಪಾದಮಾಗಿ ಪುಟ್ಟುವ  
67108864 ವೃತ್ತಂಗಳೊಳಗೆ

212. First instance: ——— | ——— | — \* — | ——— | ——— | ——— | — \* — |  
——— | —, the Bhujāṅgavijṛimbhita; Caesura at 8 and 11 (hari, hara).

ಭುಜಂಗವಿಜೃಂಭಿತಂ

ಆದಿ-ಕ್ಷಾಯುಗ್ಮಾಕಾಶಾಗ್ರಂ \* ಪುರ-ಮಿತ-ಸುರಪುರ-ಸಹಿತಂ \* ಕೃಶಾನು-ಮರುಲ್-  
ಲ-ಗಂ

ಪಾದಾಂತಕ್ಕೋರಂತೊರ್ಪುತ್ತಂ, \* ಹರಿ-ಹರರೊಳೆ ಯತಿ-ನಿಯಮಂ, \* ವಿನೂತ-  
ವಿಭೂತಿಯೊಳ್ |

ಪಾದಾಂತಕ್ಕಾದ್ಯಂತಕ್ಕೊಳ್ಳಂ \* ಪಡೆದುದು ಧರೆಗತಿವಿತತಂ \* ಕವೀಂದ್ರ-ಸಹಾಯದಿಂ  
ದೋದಲ್ ಚಲ್ಲಿಂ ವ್ರತ್ತಂ, ಕೇಳಾ \* ಪ್ರಿಯ-ವದನ-ವನಿತೆ, ಪೆಸರಿಂ \* ಭುಜಂಗವಿಜೃಂಭಿತಂ.  
|| 224 ||<sup>1)</sup>

213. Second instance: ——— | ——— | ——— | ——— | ——— | ——— | ——— | ——— | ——— | ———,  
the Apavāha.

ಅಪವಾಹಂ

ಮ-ನ-ನ-ನ-ನ-ನ-ನ-ಸ-ಗ-ಗಂ.

|| 225 ||<sup>2)</sup>

214. Third instance: ——— | ——— | — \* — | ——— | ——— | — \* — | ——— | ——— \* | ———,  
the Vanalatē; Caesura at 8 (kari, hari); four Alliterations in each Quarter. (Six Proceleus-  
maticus' and a Spondeus.)

ವನಲತೆ

ಅದಿತಿಜಪುರಮಿರೆ \* ಮದ-ಗಜದೆಡೆಗಳೊ \* ಳೊದವಿರೆ ನಯದೊಳೆ \* ಬಂದಾ  
ತುಡಿಗಳೊಳುದಯಿಸೆ \* ಸದಮಲ-ಗುರು-ಯುಗ \* ಮದು ಕರಿ-ಹರಿ-ಯತಿ \* ಯಿಂದಂ |  
ವಿದಿತಮಿದವನಿಗೆ \* ಪುದಿದಿರೆ ರಸದೊಳೆ \* ಪಡೆದಿದನತಿಮುದ \* ದಿಂದಂ  
ಮೃದು-ಪದ-ರಚನೆಯೊ \* ಳೊದವಿದೊಡಿದನಲಿ \* ವುದು, ಸತಿ, ವನಲತೆ \*  
ಯೆಂದು. || 226 ||<sup>3)</sup>

1) H., Ra., Re., M., D., B.

2) Rb.

3) Re., M., D., B.; in H., Ra. only a few words.

215. Fourth instance: ॐॐ | ॐ—ॐ | ॐ\*ॐॐ | ॐॐ— | ॐॐ\*ॐ | ॐॐॐ | ॐॐॐ\* | ॐ—ॐ | ॐ—, the Munimata (M. Munimana); Caesura at 7 (muni). Rb. calls it sarāḷa.

ಮುನಿಮತಂ (ಸರಳಂ)

ಅನಿಮಿಷ-ಭಾನು-ದಿ\*ವಿಜ-ಪವನಂ ಬರೆ\*, ಸುರಪುರಯುಗ-ಪು\*ರ-ಭಾನು-ಲ-ಗಂ  
ಘನ-ಯುತೆ, ನಿನ್ನಯೆ\*ಮನದನುರಾಗದಿ\*ನಿರೆ ಮುನಿ-ತತಿಯೊ\*ಳೆ ವಿಶ್ರಮಣಂ, |  
ಮನವೊಸೆದೊದಿದ\*ನನುನಯದಿಂದಿ\*ಳೆ, ವಿನಮಿತ-ಲಲಿತ-\*ಪದೊಕ್ಕಿಗಳಿಂ  
ಜನ-ಹಿತಮಿತಿದು\*ಮುನಿಮತಮೆಂಬುದು\*; ನಿನಗಲುಪಿದೆ, ಕೆ\*ಳದೀ, ನಿರುತಂ.

|| 227<sup>1)</sup> ||

216. The Samavṛttas beginning with ukta (ukte) and ending in utkr̥iti have thus been described.

ಕಂದಂ

ಉಕ್ತಂ ಮೊದಲಾಗಿರೆ ಪೂ

ಪೋಕ್ತದಿನ್ನುತ್ಯತಿಯನೆಯ್ಗೆ, ಸಮವೃತ್ತಮುಮಂ, |

ವ್ಯಕ್ತತರಮಾಗೆ, ವೃದ್ಧ-ಮಧು

ರೋಕ್ಕಿಗಳಿಂ ತಿಳಿಯ ಪೆಳ್ಳೆನಂಬುಜ-ವದನೇ!

|| 228<sup>2)</sup> ||

217. Their sum is 67108864. (shaṭka=6; naga=7; mṛigadhara=1; ambara=೧; nāga=8; gaja=8; ṛitu=6; yuga=4.)

ಯುಗ-ಖುತು-ಗಜ-ನಾಗಾಂಬರ-

ವೃಗಧರ-ನಗ-ಪಟ್ಟಮೆನಿಪ ವೃತ್ತದ ಲೆಕ್ಕಂ |

ಸೊಗಯಿಸಿ ತೋರ್ಕುಂ; ಗಣಯಿಪು

ದಗಣಿತ-ಗುಣ-ನಿಲಯ-ನಾಗವರ್ಮನ ಮತದಿಂ.

|| 229<sup>3)</sup> ||

218. A verse teaching how to find out easily each of the six vṛttas most used in Canarese (utpala, v. 203; śārdūla, v. 200; sragdharē, v. 207; mattebha, v. 202; mahāśragdharē, v. 210; cāmpaka, v. 206).

ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ

ಗರುವೊಂದಾದಿಯೊಳ್ಳುತ್ಪಲಂ; ಗುರು ಮೊದಲ್ ಮೂಲಾಗೆ ಶಾರ್ದೂಲಮಾ  
ಗುರು ನಾಲಕ್ಕಾಗಿರಲಂತು ಸ್ರಗ್ಧರೆ; ಲಘು-ದ್ವಂದ್ವಂ ಗುರು-ದ್ವಂದ್ವಮಾ |

1) Rb. (Sarāḷa), M. (Munimana), D., B. In Rb. there appears another, but too mutilated to be recognised; some of its feet, according to the rule of the first line, are Bha-Ja-Sa-Na-Bha-Ya..., after which follows: rañjita-padam....dagradam (idakkum).  
2) H., Ra., M., D., B.  
3) M., D., B.



ಗಿರೆ ಮತ್ತೇಭ; ಲಘು-ದ್ವಯ-ತ್ರಿಗುರುವಿಂದಕ್ಕುಂ ಮಹಾಸ್ತಗ್ಧರಂ;  
 ಹರಿಣಾಕ್ಷೀ, ಲಘು ನಾಲ್ಕು ಚಂಪಕಮಿವಾಯು ಖ್ಯಾತಿ-ಕರ್ಣಾಟಕಂ. || 230<sup>1)</sup> ||

ಗದ್ಯಂ

ಇದು ಸಮಸ್ತ-ಭಗವದ್-ಅರ್ಹತ್-ಪರಮೇಶ್ವರ-ಚಾರು-ಚರಣಾರವಿಂದ-ಮಂದ-ಮಧುಕರಾ  
 ಯಮಾನ-ವಿಬುಧ-ಜನ-ಮನಃ-ಪದ್ಮಿನೀ-ರಾಜಹಂಸ-ಶ್ರೀಮತ್-ಕವಿರಾಜಹಂಸ-ವಿರಚಿತಮಪ್ಯ  
 ಛಂದೋಂಬುಧಿಯೊಳ್ ಸಮವೃತ್ತವಿವರಣಂ ದ್ವಿತೀಯಾಶ್ವಾಸಂ.



1) This secondary verse appears in Sa., in a sort of appendix of M., in ch. 6 of Ra., H., as v. 31 in Rd., and as v. 16 in O. In the second line the tu is short though followed by sra (cf. Weber p. 224 seq.); ya before tri, however, is counted as long; ಮತ್ತೇಭ instead of ಮತ್ತೇಭಂ.

### III. C H A P T E R

#### ತೃತೀಯಾಶ್ವಾಸಂ

#### 1. Further Sama Vṛittas

#### ಇತರಸಮವೃತ್ತಂಗಳ್

219. The Daṇḍaka: — — — | — — — | — — — | — — — | — — — | — — — | — — — |  
— — — | — — — . Quarters of 27 syllables.

ಪಂಡಕಪೃತ್ತಂ

ಕಂದಂ

ಅಮರ-ಗಣ-ಯುಗ್ಮದಿಂ ಮುಂ

ದಮರ್ದೇಳುಂ ಶಿಖಿ-ಗಣಂ ಬರಲ್, ದಂಡಕದ | [M. ದಮದಿ-ರಿಯುಂ ಶಿಖಿ]

ಪ್ರಮುದಿತ-ಲಕ್ಷಣಮಕ್ಕುಂ;

ಕಮಲ-ಮುಖೀ, ತಿಳಿದು ಕೊಳ್ಳುದೆನ್ನಯೆ ಮತದಿಂ!

|| 231 ||<sup>1)</sup>

220. The Mâlâvṛittas, that together with the Daṇḍaka use to be counted separately.  
Cf. v. 235 and No. 55.

ಮಾಲಾಪೃತ್ತಂಗಳ್

ಕಂದಂ

ಸದಮಲಮುಖಿ, ಆಂ ಸಮವೃ

ತ್ತದ ತೆಪಿನಂ ನಿನಗೆ ತಿಳುಪಿದೆಂ; ಮಾಲಾವೃ |

ತ್ತದ ಪಾಂಗನೆಯ್ ಕೇಳ್, ಇ

ನ್ನದಾತ್ತ-ಮತಿ, ವಿಬುಧ-ಜನ-ಮನೋ-ರಂಜನಮುಂ!

|| 232 ||<sup>2)</sup>

1) In the MSS. it occurs at the end of this Chapter. It is in H., Ra. (the reading of which is peculiar, but very incorrect), Re., M., D., B. H. and Ra.'s verse mentions, so far as it can be made out, that the first Daṇḍaka with seven Amphimacrus' (— — —) is called Vṛisṭiprayâta, and that there are altogether six kinds of Daṇḍakas. Then H., Ra. and M. adduce another verse (that cannot be restored) wherein Praçita is mentioned, and which probably wants to state that the other five Daṇḍakas the quarters of each of which increase by one and one Amphimacrus, bear the common name of Praçita. See Weber p. 406.

2) In H., Ra., M., D., B.



ಲಲಿತಪದಂ

 $9^*$

ಕಂದಂ

ವೃತ್ತ-ಸುಬಾಹವೆ, ಕೇಳ್, ಇ

ಪೃತ್ತಾಱುಂ ಛಂದದಿಂದೆ ಪೊಳಗಣ ಮಾಲಾ |

ವೃತ್ತಮನಱುಪಿದೆನಿನ್ನು

ತ್ವತ್ತಿಯನಱುಪಿದಪೆನರ್ಧಸಮ-ವೃತ್ತಮುಮಂ.

1)  
|| 235 ||

224. First instance: The A ċ y u t a k a; number of syllables in the 1st and 3rd quarters 11, in the others 10. The scheme is two times:

ಁಁಁ | ಁ-ಁ | ಁ-ಁ | ಁ-  
-ಁಁ | -ಁಁ | -ಁಁ | - |

ಅಚ್ಯುತಕ್ಕದಾಹರಣಂ

ಶತಮಖ-ಭಾನುಯುಗಾಗ್ಯ-ಲ-ಗಂ,

ಶ್ರೀತಕರ-ತ್ರಿತಯಾಗ್ಯ-ಹರಂ, |

ಮತಿ-ಯುತೆ, ಬಂದೊಡಿದಚ್ಯುತಕಂ

ಭೂತಳದೊಳ್ ನೆಗಳ್ಧರ್ಧಸಮಂ.

2)  
|| 236 ||

225. Second instance: the Divijakalpalatē; number of syllables in the 1st and 3rd quarters 11, in the others 12. The scheme is two times:

-ಁಁ- | ಁಁಁ | -ಁಁ- | ಁಁ-  
ಁಁಁ | -ಁಁಁ | ಁಁಁ | -ಁಁಁ |

ದಿವಿಜಕಲ್ಪಲತೆಗುಡಾಹರಣಂ

ಪಾವಕಾಮರ-ಗಣಾನಲಂ ಲ-ಗಂ,

ದಿವಿಜ-ಚಂದ್ರ-ಕುಮುದಾರಿ-ಪಾವಕಂ; |

ಭಾವಿಸುತ್ತಮಿರೆ, ಕೋಮಲಾಂಗಿನೀ,

ದಿವಿಜಕಲ್ಪಲತೆಯಾಯ್ತು ನಾಮದಿಂ.

3)  
|| 237 ||

226. Third instance: the Raviprabhē (Viraprabhā, Virahprabā); number of syllables in the 1st and 3rd Quarters (pada) 20, in the others 18. Sara=5. The scheme is two times:

ಁಁಁ | ಁಁಁ | ಁಁಁ | ಁಁಁ | ಁಁಁ | ಁಁಁ | ಁಁಁ |  
-ಁಁಁ | -ಁಁಁ | -ಁಁಁ | -ಁಁಁ | -ಁಁಁ | -ಁಁಁ |

1) H., Ra., Rc., M., D., B.  
(abhyudaka), D. (aċċutaka), B. (aċyutaka).

2) H., Ra. (aċyutaka), Rc. and Rd. (aċċutaka), M.

3) H., Rc., Rd., M., D., B.



## ರವಿಪ್ರಭೆಗುದಾಹರಣಂ

ಅಮರ-ಸರೋರುಹಮಿತ್ರ-ಗಣಂ, ಶರ-ಸಂಖ್ಯೆಯ ಮುಂದೆ ಲ-ಗಂ,  
 ಸೋಮ-ಗಣಂಗಳೆ ನಾಲ್ಕೆಡೆಯೊಳ್ ಬರೆ, ಪಾವಕಂ ಮರುತ್ತು |  
 ಕ್ರಮದೊಳೆ ಬಂದನುಲೋಮ-ವಿಲೋಮ-ಪದ-ದ್ವಯದಿಂ ನಿಯಮಂ;  
 ನಾಮಮಿದಕ್ಕೆ ರವಿಪ್ರಭೆಯಾಗಳೆಯಕ್ಕುಮಬ್ಬ-ಮುಖೀ! || 238 ||<sup>1)</sup>

227. Supplementary description. Pâda=quarter.

## ಕಂದಂ

ಪಾದ-ವಿಪರ್ಯಾಸದೊಳಿ  
 ಭೇದಂಬಡೆದೇಕ-ವರ್ಣ-ಹೀನಾಧಿಕದಿಂ |  
 ದಾದಂದರ್ಥಸಮಂ ಪೆಸ  
 ರಾದುದದು ಬಗೆದು ಕೇಳ್ತುದುಬುಜ-ವದನೇ! || 239 ||<sup>2)</sup>

## 3. The Vishama Vṛttas

## ವಿಷಮವೃತ್ತಂಗಳ್

228. Here follow the Vishama Vṛttas, in which all quarters (pâda) are more or less different from each other. Pada=verse.

## ಕಂದಂ

ವಿಪರೀತ-ಗಣಾಕ್ಷರಮಾ  
 ಗಿ, ಪದಂಗಳ್ ನಾಲ್ಕು ಪಾದವೊಂದದೆ ನಿಲ್ಕುಂ; |  
 ಚಪಲಾಕ್ಷಿ, ವಿಷಮವೃತ್ತಮು  
 ನುಪದೇಶಿಪೆನವಟಿ ಭೇದಮು ಕ್ರಮದಿಂದಂ. || 240 ||<sup>3)</sup>

229. First instance: the U d g a t a. The scheme is:

ಉ- | ಉ- | ಉ- | ಉ-  
 ಉಉ | ಉ- | ಉ- | -ಉ |  
 -ಉ | ಉಉ | ಉ- | ಉ-  
 ಉ- | ಉ- | ಉ- | ಉ- | - ||<sup>4)</sup>

1) Rd. (viraprakara), L. (virahpraka), Sb. and M. (raviprabhē), H. 2) Ra., Ha., M., D., B.  
 3) H., Ra., M., D., B. 4) The final letters of lines 2 and 4 are doubtful.

### ಉದ್ಗತಕ್ಕುದಾಹರಣಂ

ಮರುದರ್ಕ-ವಾಯು ಲಘು ಮುಂದೆ

ಛರೆ ಸುರ-ಮರುದ್-ದಿನೇಶನು ಶಶಿ- | [ದಿನೇಶ-ವಾಪಕಂ]

ವಾರಿಜರಿಪು-ಸುರಪಾರ್ಕ-ಲ-ಗಂ

ಮರುದರ್ಕ-ವಾಯು-ರವಿಯಿಂದಮುದ್ಗತಂ.

|| 241 ||<sup>1)</sup>

230. Besides the Udgata there are various Vishama Vṛittas.

ಇಂತು ವಿಷಮವೃತ್ತಮನೇಕ-ಪ್ರಕಾರಮಕ್ಕಂ.

231. Second instance: the *Sloka* or *Anuṣṭup-sloka*; quarters of 8 syllables. The scheme, as far as it is fixed, is the following (oja=an odd quarter, 1 and 3; yugma=an even quarter, 2 and 4), the dots denoting the syllables that are not fixed.

1	2	3	4	5	6	7	8
.	.	.	.	—	—	.	.
.	.	.	.	—	—	.	.
.	.	.	.	—	—	.	.
.	.	.	.	—	—	.	.
.	.	.	.	—	—	.	.
.	.	.	.	—	—	.	.
.	.	.	.	—	—	.	.

ಇನ್ನು ಅನುಷ್ಠುಪ್-ಶ್ಲೋಕ-ಲಕ್ಷಣಂ

ಶ್ಲೋಕಂ

ಅಕ್ಕರಂ ನಾಲ್ಕುಽಂದತ್ತ

ಲಕ್ಕುಂ ಯ-ಗಣವೋಜದೊಳ್; |

ಮಿಕ್ಕ ಯುಗ್ಮಾಂತದೊಳ್ ಸೂರ್ಯ

ನಕ್ಕುಂ ಶ್ಲೋಕೋಕ್ತಿಯೊಳ್, ನಿಜಂ.

|| 242 ||<sup>2)</sup>

1) H., Ra., Rc., Rd., Sb., M., D., B.; ದಿನೇಶನು ಶಶಿ occurs in Sb., H. and Ra. There is another Udgata in D. and M. after the *Caturūrdhva*, the scheme of which is as follows:

—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

2) Rc., D., B.



232. The same statement in a Samskrit verse (without alliteration).

ಶ್ಲೋಕಂ

ಪಂಚಮಂ ಲಘು ಸರ್ವತ್ರ,  
ಸಪ್ತಮಂ ದ್ವಿ-ಚತುರ್ಥಯೋಃ, |  
ಪಪ್ಪೇ ಚ ಗುರು ಜಾನೀಯಾದ್,  
ದಿಶ್ಯತೇ ಶ್ಲೋಕ-ಲಕ್ಷಣಂ.

1)  
|| 243 ||

233. However elsewhere each seventh syllable of all the quarters of the Sloka is allowed to be long (Weber pp. 335. 336; 5. 6. 7. throughout: — — —); but such is not the rule given by the author. His rule is that the seventh syllables ought to be alternately long and short. Abdhi=4 or 7. (Karâbdhi=shining or great seven?)

ಕಂದಂ

ಏವ್ಯಾಱೀಳೆಂಬೆಡೆಯೊಳ  
ಮೆಯ್ದುಗೆ ಲಘು-ಗುರು-ಕರಾಬ್ಧಿ-ಗುರು!—ಸಪ್ತಕದೊಳ್ |  
ಏಯ್ದೋರ್ ಗುರು-ಲಘು-ಲಕ್ಷಣ  
ಮೆಯ್ದುಗೆ! ಪರಿಪೂರ್ಣಮಪ್ಪ-ವರ್ಣ-ಶ್ಲೋಕಂ.

2)  
|| 244 ||

234. But as some poets of old have stated that, like each sixth syllable, each seventh one too may be long, all the said syllables may be long.

ಕಂದಂ

ಆಱಿನೆಯ ತಾಣದೊಳ್ ಗುರು  
ತೋಱಿದೊಡಂ, ಶ್ಲೋಕ-ಲಕ್ಷಣ ಕೆಡದದುವು |  
ಬೇಱಿ ಪುರಾತನ-ಕವಿಗಳ್  
ತೋಱಿದೊಡಂತೆರಡಱಿಗಳೆಯು ಗುರುವುಚಿತಂ.

3)  
|| 245 ||

1) D., B. A similar verse occurs twice in M. (here and in the first chapter); of its two readings the first is: ಶ್ಲೋಕೇನಪ್ಪಗುರುಜ್ಞೇಯಂ ಸರ್ವತ್ರಲಘುಪಂಚಮಂ | ದ್ವಿಚತುಃಪಾದಯೋಹ್ರಸ್ವಂ ಸಮಸ್ತ ದೀರ್ಘಮನ್ಯಯೋಃ || ; the second one is: ಪಟ್ಟಿ ಚತುಷ್ಟಯೋಜ್ಞೇಯಂ ಸರ್ವತ್ರಲಘುಪಂಚಮಂ | ದ್ವಿಚತುಃಪಾದಯೋಹ್ರಸ್ವಾ ಖ್ಯಾನುಪ್ಪಪೋಭವೇತ್ || For D. and B.'s reading cf. Weber p. 338.

2) Sb., M., H., Ra., L., D. The true reading of this verse is somewhat questionable, as on MS. agrees with the other.

3) H., Ra., Rc., M., L., D., B.

235. Another verse of the common Sloka in Canarese.

### ಶ್ಲೋಕಂ

ಯೋಗಿ-ಯೋಗ-ಚಿದಾನಂದ  
ಮಾಗಮ-ಜ್ಞನೆ ಮೂಡಿದಂ |  
ರಾಗದಿಂ, ವಿನತಾಪಾಂಗೀ,  
ನಾಗವರ್ಮ-ಮತಂಗಳಿಂ.

[ಯೋಗಿ-ಯೋಗ-ಚಿತಸ್ತೋಮಂ  
ಸ್ವಾಗಮಜ್ಞಾನಮಾಧಿಕಂ |  
ರಾಗದಿಂಬಿನತಂಗೀ  
ನಾಗವರ್ಮಬರಂಗಳಂ || ]

1) || 246 ||

236. Third instance: the Tripadonnati; quarters 1, 2 and 4 contain each 10 syllables; quarter 3 consists of 12 syllables, (having two more, from which peculiarity probably the name of the metre is derived). The scheme:

— — — | — — — | — — — | —  
— — — | — — — | — — — | — — — |  
— — — | — — — | — — — | — — —  
— — — | — — — | — — — | — — — ||

### ತ್ರಿಪದೋನ್ನತಿಯ ಲಕ್ಷಣಂ

ಚಂದ್ರಗಣ-ತ್ರಿತಯಂ, ಕಡೆಯೊಳ್  
ಚಂದ್ರಧರಂ ಬರೆ ಮೂಱಿಡೆಯೊಳ್, |  
ಚಂದ್ರ-ಚತುಷ್ಟಯವಾಗಿರೆ, ಭಾವಿಸು,  
ಚಂದ್ರ-ಮುಖೀ, ತ್ರಿಪದೋನ್ನತಿಯು!

2) || 247 ||

237. Fourth instance: the Pada Caturûrdhva. Commencing with 8 (kari) syllables it grows by 4 and 4 (cf. the name of Caturûrdhva), so that its second quarter has 12 (dinapa), its third quarter 16 (râja), its fourth quarter 20 (râvanakara) syllables. (The syllables are generally not ordered to be fixed ones, atra guru-laghu-vibhâgo neshyate, Weber p. 348.)

### ಕಂದಂ

ಕರಿ-ದಿನಪ-ರಾಜ-ರಾವಣ  
ಕರ-ಪರಿಸಂಖ್ಯಾಕ್ಷರದೆ ಪೊದಳ್ಳಿಸೆಯೆ ಗಣಾಂ |

1) M. D., B. have a similar instance; Ra., H.'s reading too appears above, they calling it Nâṭaka Sloka. 2) H., Ra., Rc., Rd., M., Sb., L.



ತರಮಪ್ಪುದು ಚತುರೂರ್ಧ್ವಂ [ತರದಿಂ ಪದಚ ಇತ್ಯಾದಿ]  
 ಪರಿಸ್ಪೃಟಂ. ಬಗೆದು ಕೆಳ್ಳುದುಬುಜ-ವದನೇ! || 248<sup>1)</sup> ||

238. A verse in the Pada Caturûrdhva metre. Its scheme is:

ಉಉ | ಉ— | —  
 ಉ— | —ಉ | ಉ— | ——— |  
 ಉಉ | ಉಉ | ಉ— | —ಉ | ಉ— | —  
 ಉ— | ಉ— | —ಉ | ಉ— | —ಉ | ಉ— | ಉ— ||

ಪದಚತುರೂರ್ಧ್ವಂ

ಅತಿಶಯ-ವಾಕ್-ಸಂಪನ್ನಂ

ಶತಪತ್ರೋದ್ಭವ-ಮಹಾನ್ವಯೋತ್ಪನ್ನಂ |

ಚತುರ-ಕವಿ-ಕುಲ-ಲಲಾಮಂ ಗುಣೋದಯೋದ್ವಾಮಂ

ಚತುರಾನಂದ್ರ-ವಿಷ್ಣು-ಪ್ರತಿಮಂ ಶ್ರೀ-ನಾಗವರ್ಮನ ಪ್ರತಿಮಂ. || 249<sup>2)</sup> ||

## B. THE MORA-METRES<sup>3)</sup>

### ಮಾತ್ರಾಛಂದಂಗಳ್

In the first part of a quarter of a verse in a Mora (mâtré)-Metre there are some not-fixed syllables which do not fall under the category of Feet, but have to represent a certain amount of Moras.

#### 1. The Vaitâliké (Vaitâli)

239. The number of Moras (mâtré) in the Vaitâliké: in the odd (ojé) quarters (pâda) 14, in the even (yuk) 16; the sum of all Moras 60.

ಕಂದಂ

ಮೊದಲೊಳ್ ಪದಿನಾಲ್ಕರಡನೆ

ಯದಱೊಳ್ ಪದಿನಾಱು, ಮೂಱಱೊಳ್ ಪದಿನಾಲ್ಕು |

1) H., Ra., M., D., B. Pada çaturûrdhva must be the true reading. 2) H. Ra. (-ನೇಂ ದ್ರ-ಮತಿ-ಪ್ರತಿಮಂ), D., B. A praise of Nâgavarma! 3) This heading is not in the MSS.

ಗ್ರದ ಪಾದದ ಪದಿನಾಳಿಂ

ತುಏಯಿಪುದಲುಏತ್ತು ಢಾತ್ರೆ ವೈತಾಳಿಕೆಗಂ.

|| 250 ||<sup>1)</sup>

240. Definition of the Vaitâli in a Vaitâli verse: in the odd quarters *first* appear 6 (kara) Moras, and in the even ones 8 (kari); *then* an Amphimacrus (marudishṭa, fire, — —) and a short and long syllable are added to each quarter. The scheme of the verse runs as follows:

— — — — —   — — — — —   — — — — —	14 Moras
— — — — —   — — — — —   — — — — —	16 Moras
— — — — —   — — — — —   — — — — —	14 Moras
— — — — —   — — — — —   — — — — —	16 Moras

ವೈತಾಳಿಕೆ

ಕರ-ಢಾತ್ರೆಗಳಕ್ಕುಢೋಜೆಯೊಳ್, [ಖರ-ಢಾಶ್ರೆ]

ಕರಿ-ಸಂಖ್ಯಾತಂ ಢಾತ್ರೆ ಯುಕ್ಕಿನೊಳ್, |

ಢರುದಿಪ್ಪ-ಲ-ಗಂ ತದುತದೊಳ್

ಬರೆ, ವೈತಾಳಿ, ವಿಲೋಲ-ಲೋಚನೇ!

|| 251 ||<sup>2)</sup>

Observe here that at the places where no fixed syllables are ordered, in Canarese always two and two short syllables can be taken separately, either as — — or —, so that — — (Iambus) is excluded.

## 2. The Aupaçchandāsika

241. The Aupaçchandāsika differs from the Vaitâlike<sup>1)</sup> only by the circumstance that instead of the short and long syllable a Bacchicus (— — —, toya) is added. The scheme of the following Aupaçchandāsika verse is:

— — — — —   — — — — —   — — — — —	16 Moras
— — — — —   — — — — —   — — — — —	18 Moras
— — — — —   — — — — —   — — — — —	16 Moras
— — — — —   — — — — —   — — — — —	18 Moras

ಔಪಚ್ಛಂದಸಿಕಂ

ಈ ಪೇಳ್ವದು ಷಹ್ನಿ ತೋಯ-ಯುಗ್ಮಂ

ತಾಂ ಪಾದ-ದ್ವಯಕಂತೆ ಬಂದೊಡಕ್ಕುಂ, |

1) D., B.

2) M., H., Ra., D., B.



$$|| 252 ||^{1)}$$
 $10^*$

## C. THE MORA-FEET<sup>1)</sup>

### ಮಾತ್ರಾಗಣಂಗಳ್

#### Introduction

Here feet (gaṇa) of a certain number of Moras (not syllable-feet) are first introduced. Such feet, in the Ragaḷē's, consist either of three, or of four, or of five syllables. The feet of one of the mentioned three classes in their various shapes are, without any restriction, used one for the other-(except in a Canarese vṛitta, for instance, v. 276).

The forms of the feet, for which rule 289 and its exposition are presupposed, are the following:

#### 1. The 2 feet of three Moras


○○○ (Tribach); —○ (Trochee).

#### 2. The 4 feet of four Moras

○○○○ (Proceleusmatic); —○○ (Dactyl); ○○— (Anapaest); —— (Spondee).

#### 3. The 6 feet of five Moras

○○○○○; —○○○ (Paeon); ——○ (Antibacchic); ○○—○; —○— (Amphimacer); ○○○—.

 Observe that no foot dare begin with an Iambus *i. e.* ○—! This observation is essential as to all the Mora-Feet metres (excepting the peculiar Samskrit Āryās to which Kanda, Āryā, etc. belong, v. 282 seq.).

#### 1. The Raghaṭē or Ragalē

#### ರಘಟಾಲಕ್ಷಣಂ

243. The Raghaṭē is neither built on the system of the syllable-feet nor on that of a mere number of Moras, but on an equal number of Moras (mātrā) *included within certain feet* (gaṇa); and harmonises with beating time in music (tāla).

#### ಕಂದಂ

ಗಣ-ನಿಯಮ-ವಿಪರ್ಯಾಸದೊ

ಳಿಣಿವಡೆದೊಳ್ಳಿಸೆದು ಮಾತ್ರ ಸಮನಾಗೆ, ಗುಣಾ |

1) This heading is not in the MSS.



ಗ್ರಣಿಯ ಮತದಿಂದೆ ತಾಳದ  
ಗಣನೆಗೊಡಂಬಟ್ಟುದದುವೆ ರಘುತಾ-ಬಂಧಂ.

|| 254 ||<sup>1)</sup>

244. There are 3 kinds of Ragalē, which are frequently used: the Mandānila, Lalitē and Utsava (Utsāha).

ಮಂದಾನಿಲ-ಲಲಿತೋತ್ಸವ  
ವೆಂದೇ ರಗಳೆಗಳ ನಾಮಮಕ್ಕುಂ; ಕ್ರಮದಿ |  
ದೊಂದಕೆ ಪದಿನಾಱುಪ್  
ತ್ತೊಂದಕ್ಕುಪ್ಪತ್ತು ನಾಲ್ಕು ಮಾತ್ರಗಳಬಲೇ!

|| 255 ||<sup>2)</sup>

245. The Mandānila has 16 Moras in each quarter, the Lalitē 20, the Utsava (utsāha) 24.

ಇಪ್ಪತ್ತು ಮಾತ್ರೆ ಲಲಿತೆಗೆ  
ಬಪ್ಪದು, ಪದಿನಾಱು ಮಾತ್ರೆ ಮಂದಾನಿಲಕಂ |  
ತಪ್ಪುದುಪ್ಪತ್ತಾಹಕ್ಕುಱಿ  
ಯೊಪ್ಪುವುದಿಪ್ಪತ್ತು ನಾಲ್ಕು ಮಾತ್ರೆಗಳಬಲೇ!

|| 256 ||<sup>3)</sup>

246. First instance: the Mandānila, with 16 Moras in each quarter, that are enclosed in 4 feet, each of which consists of 4 Moras. The Mandānila verses, like the other Ragalēs, require at least two Alliterations (cf. Weber, p. 201. 391), one at the beginning of each quarter and one at the end. A peculiarity also is that the last two quarters' Alliteration generally is different from that of the first two; sometimes each line begins with a different one.

ಮಂದಾನಿಲಕ್ಕುದಾಹರಣಂಗಳ್

The scheme is four times:

~~~~~ | ~~~~~ \* ~~~~~ | ~~~~~

Descriptive verses<sup>4)</sup>

ಆ ವೇಳೆಯೊಳತಿ-ಸಂಭ್ರಮಮೆಸೆದಿರೆ,  
ಪೂವಲಿ-ಪುರ-ವೀಧಿಗಳೊಳ್ ನೆಲೆದಿರೆ |

1) H., Ra., Re., M., Sb., L., D., B. Hariśvara, the guru of Rāghava, already composed a Sadgirijā Vivāha in Ragalēs, Can. Bas. Pur. 62, v. 55. 2) D., B. 3) Re., Rd., D., B. There are no instances for the Ragalēs except in D. and B. (for each a praise), but of a character unfit for the object of the present edition. 4) From the 9th chapter of the Rājasekhara Vilāsa where they occur after the prose-sentence that follows verse 41. Another instance is found XIV., after v. 106. See Rāvaṇa digvijaya, Mangalore edition p. 10.

ಪವಳದ ರನ್ನದ ಗುದಿಗಳ ಗುಡಿಗಳ್,  
ನವ-ಮೌಕ್ತಿಕ-ರಂಗದ ದಾಂಗುಡಿಗಳ್,

|| 257 ||

ಮೆಲಿಡುವು ಮಿಲುಗುವ ಮಿಸುನಿಯ ತೋರಣ  
ಮಲಿಕೆಯ ಪುರ-ಜನದುತ್ಸವದೋರಣ |  
ಮಾನೆಯ ಮೇಲಣ ಪಳವಿಗೆ ಮಿಳಿದಿರೆ,  
ನಾನಾ-ವಿಧ-ವಾದ್ಯ-ಧ್ವನಿಯಳುದಿರೆ,

|| 258 ||

ಕರೆದುವು ಬಿರುದಿನ ಕಹಳೆಗಳಾಗಳ್,  
ಪರೆದುದು ಪಳಹದ ರವಮೆಣ್ಣೆಸೆಯೊಳ್,  
ಗಿರಿ-ಬಂಧುರ-ಸಿಂಧುರ-ತತಿ ನಡೆ ತರೆ,  
ಚರ-ವೃಂದದ ಕುಂದದ ಕಳಕಳಮಿರೆ,

|| 259 ||

ಪೊಸ ಮೇಳದ ತಾಳದ ಮೃದು-ನಿನದಂ  
ಪಸರಿಸೆ ಗೀತ-ರವಂ, ಕಡು ಬಿನದಂ  
ಬಡೆದಿವರ್ವಂದುದು ರಾಜ-ಪ್ರಚಯಂ,  
ಬಿಡದೊಡವಂದುದು ನಾರೀ-ನಿಚಯಂ.

|| 260 ||

1)  
A praise

ಶ್ರೀಕರುಣೇಶಾ, ಶ್ರುತಿ-ತತಿ-ದೇಶಾ,  
ಶೋಕ-ನಿಘರ್ಷಾ, ಶೋಭಿತ-ಹರ್ಷಾ, |  
ಪ್ರೇಮ-ನಿವಾಸಾ, ಪ್ರಕಟಾಭಾಸಾ,  
ಕ್ಷೇಮ-ವಿಸರಣಾ, ಕ್ಷಮ-ಗುಣ-ಭರಣಾ!

|| 261 ||

247. Second instance: the Lalitê, with 20 Moras in each quarter, that are enclosed in 4 feet, each of which consists of 5 Moras.

ಲಲಿತೆಗುದಾಹರಣಂಗಳ್

The scheme is four times (the Caesura not always being evidently indicated):

~~~~~ | ~~~~~ \* ~~~~~ | ~~~~~

2)

Descriptive verses

ಅಲ್ಲಿ ಮಾಮರದಲ್ಲಿ ಮಲ್ಲಿಕಾ-ಲತೆಯಲ್ಲಿ  
ಯೆಳೆಯಸುಗೆಮರದಲ್ಲಿ ಜಳರುಹಾಕರದಲ್ಲಿ |

1) An imitation of the only verse occurring in D. and B.  
10th chapter, after verse 57.

2) Râjaśekhara Vilâsa,



ಸಂಪಗೆಯ ತರುಗಳೊಳ್ ಸೊಂಪಿಡಿದ ಸುರಯ್ಯೊಳ್  
ಪಾದರಿಯ ಬನದಲ್ಲಿ ಮಾಧವಿಯ ಲತೆಯಲ್ಲಿ

|| 262 ||

ತಿಳಕ-ಬಕುಳಾದಿ-ತರು-ನಿವಹದಾರವೆಗಳೊಳ್  
ದಳ-ಫಳ-ಕುಸುಮ-ವಿಸರ-ವಿದಿತ-ವಿಟಪಂಗಳೊಳ್ |  
ಪೂಗೊಯ್ಯಲೆಂದಬಲೆಯರ್ ನೆರೆದು ಬಗೆದಂದು  
ಬೀಗದಿಂ ಪರಿತಂದು ಪರಿತೋಷದಿಂ ನಿಂದು.

|| 263 ||

1)  
Further descriptive verses

ಸುಧೆ-ದಧಿ-ಫೃತಂ ಮಧು-ಸದೈಕ್ಷವ-ರಸಂಗಳಿಂ,  
ಮಧುರತರ-ಭಸಿತ-ಮಿಶ್ರಿತ-ಸಿತ-ಜಳಂಗಳಿಂ, |  
ಹಿಮ-ವಿಮಳ-ಮಲಯಜ-ಸುಗಂಧಾನುಲೇಪದಿಂ,  
ಕಮಳರಿಪು-ಧವಳ-ಕಳಮಾಕ್ಷತ-ಕಳಾಪದಿಂ,

|| 263 a ||

ಪರಿಮಳ-ಮಿಳಿತ-ದಳಿತ-ನಳಿನ-ಕುಮುದಂಗಳಿಂ,  
ಸರಸ-ಚಂಪಕ-ವಕುಳ-ತಿಳಕ-ಕುಸುಮಂಗಳಿಂ, |  
ದಮನ-ಮರುವಕ-ಬಿಲ್ವ-ಪಲ್ಲವ-ಸ್ತೋಮದಿಂ,  
ಕಮನ-ಫೃತ-ಸಹಿತ-ಗುರ್ಗುಳ-ಧೂಪ-ಧೂಮದಿಂ,

|| 263 b ||

ಪ್ರಚುರ-ಶುಚಿ-ರುಚಿರ-ರುಚಿ-ಮಣಿ-ದೀಪ-ಮಾಲೆಯಿಂ,  
ರಚಿತ-ರುಚಿ-ನಿಚಿತ-ಶುಚಿ-ಸಾಜ್ಯ-ಭೋಜ್ಯಾಳಿಯಿಂ, |  
ನವ-ನಾರಿಕೇಳ-ಕದಳೀ-ಫಳ-ಪ್ರಸರದಿಂ,  
ವಿವಿಧತರ-ಸುರಭಿ-ರಸ-ವೀಟಿಕಾ-ವಿಸರದಿಂ, ಇತ್ಯಾದಿ

|| 263 c ||

2)  
A praise

ಸತ್ಯ-ಧರ್ಮ-ಸುಶೀಲ, ಸರ್ವ-ಜನ-ಪರಿಪಾಲ,  
ನಿತ್ಯ-ನಿರ್ಮಲ-ಚರಿತ, ನೀತಿ-ಯುತ-ಗುಣ-ಭರಿತ, |  
ಭೂರಿ-ರವಿ-ಸಂಕಾಶ, ಭೂ-ದೀನ-ರಕ್ಷೇಶ,  
ಕಾರುಣ್ಯ-ವಿಖ್ಯಾತ, ಕಾಮಿತ-ಪ್ರತಿದಾತ!

|| 264 ||

1) Râj. Vilâsa XIII., after v. 51. Other instances occur Râj. Vilâsa II., after v. 117; XIV., after v. 169.

2) An imitation of the verse in D. and B.

248. Third instance: the Utsava or Utsâha, with 24 Moras in each quarter, that are enclosed in 8 feet, each of which consists of 3 Moras. Cf. the Utsâha v. 339.

### ಉತ್ಸಾಹಕ್ಕುದಾಹರಣಂಗಳ್

The scheme is four times:

UUU | UUU | UUU | UUU \* UUU | UUU | UUU | UUU

Descriptive verses

<sup>1)</sup>  
(A rebuke)

ಯಾರು? ಏಕೆ ಬಂದಿಯೆನೆ ವಿಚಾರವನ್ನು ಮಾಡುವಂಥ  
ಪಾರುಪತ್ಯವಿತ್ತವನ್ನ ತೋರಿಸಿ ಕೊಟ್ಟು ನುಡಿಯ ಬೇಕು! |  
ಮಂಗನಂತೆ ಪಲ್ಲ ಕಿಸಿದು, ತುಂಗ-ಸಾಸಿಯೆಂದು, ಬಲಿದೆ  
ಹಿಂಗದೆನ್ನ ಕೂಡೆ ವಿಕ್ರಮಾಂಗವನ್ನು ಮೆಲಿಸಲೇಕೆ? || 265 ||

ಮೊಗವ ಕಂಡರೀಗ ಮರ್ಕಟಗಳ ಮೋಲು ತೋರ್ಪುತಿಹುದು.  
ವಿಗಡತನದ ಮಾತುಗಳನೆ ಬೊಗಳ ಬೇಡ! ಸಾಕು! ಸಾಕು! |

<sup>2)</sup>  
(A lamentation)

ಅಟ್ಟ ಅನ್ನವುಣ್ಣ ಬಿಡನು, ಕೊಟ್ಟ ಸಾಲ ಕೇಳ ಬಿಡನು,  
ಪೆಟ್ಟಿಯೊಳಿಹ ಚಿನ್ನದೊಡವೆ ತೊಟ್ಟಿನೆನಲು ಯಮನು ಬಿಡನು; |  
ಅಕ್ಕನಿಲ್ಲಿ ಕರೆಯಲ್ಲಿಲ್ಲ, ಮಕ್ಕಳನ್ನು ಪಡೆಯಲ್ಲಿಲ್ಲ!  
ದುಕ್ಕಗೊಂಡು ಕಣ್ಣ ನೀರನುಕ್ಕಿಸುವರೆ ಯಮನು ಬಿಡನು. || 266 ||

ಹೇಳಿನೆಂಬರಿಷ್ಟರಿಗೆ ಬೇಳೆ ಬೆಲ್ಲ ಹೊನ್ನು ತಂದು,  
ನಾಳೆ ಮಗನ ಮದುವೆಯೆನಲು, ಕಾಳ ಬೆನ್ನ ಬಿಡನು. ಇದಕೊ! |  
ಮಾಳಿಗೆಯದು ಮನೆಯುಮಿರಲಿ, ಜಾಳಿಗೆಯೊಳು ಹೊನ್ನುಮಿರಲಿ,  
ಆಳು ಮಂದಿಯಾನೆಯಿರಲಿ, ಕಾಳ ಬೆನ್ನ ಬಿಡನು. ಇದಕೊ! || 267 ||

1) From the Râvâṇa digvijaya, Mangalore edition, p. 12; there, however, a new verse begins after two and two lines, and there is no final Alliteration; besides the Canarese is not worthy of imitation, old and new forms being blended.

2) The 41st Dâsa Song in the Mangalore collection; the remarks to verse 265 equally concern these verses; observe also the offences against the rules of Euphony (sandhi)! Verses 265, 266, and 267, though correct with regard to feet and Moras (for the counting of which they are given), are not elegant with regard to form.



1)  
A praise

ಪ್ರೇಮ-ವಾಸ, ಸದ್ಗುಣೈಕ-ಧಾಮ, ಸೂರ್ಯ-ಕೋಟಿ-ಭಾಸ,  
ಕೋಮಲಾಂಗ, ಸಂತತಾಭಿ\*ರಾಮ, ನಿರ್ಮಲಾಂತರಂಗ, |  
ಸಂಕುಲಾರ್ತಿ-ನಿಗ್ರಹಾತ್ಮ\*, ಶಂಕಿತಾತ್ಮ-ಧೈರ್ಯ-ಕರ್ತ,  
ಕಿಂಕರೀಕೃತೋರ್ವಿ-ರಾಜ\*, ಪಂಕ-ವೈರಿ, ಪುಣ್ಯ-ಪಾಕ!

|| 268 ||

249. A fourth instance: the *Sīsapadya*<sup>1)</sup>. Each quarter of this consists of 6 *Puru-hûta* (—) feet (*gana*) i. e. feet of five Moras, to which the two feet pointed out by *Sarasijasakha* (— . —) i. e. 2 feet of three Moras are added.

ಕಂದಂ

ಪುರುಹೂತ-ಗಣಗಳಾಯಿಂ,  
ಸರಸಿಜಸಖ-ಗಣಗಳೆರಡು ಸಂಧಿಸಿ ಬರ್ಕುಂ |  
ಚರಣಕ್ಕೆ ಸೀಸದಂತದೊ  
ಳೊಲಿಗಿಂತಹ ಸರಳ ತನ್ನೊಳೊಪ್ಪುವ ತೆಲಿದಿಂ.

|| 269 ||

The scheme is four times;

1 2 3 4 5 6 1 2.  
— — — — — | — — — — — | — — — — — | — — — — —\* — — — — — | — — — — — | — — — — — | — — — — —

ಸೀಸಂ

ತಿಂಗಳಂ ತಳೆದಿತ್ತ, ರಂಗ-ಮಂಗಳ-ಕರ್ತ\*, ತುಂಗ-ಸೂರ್ಯ-ಸುಭರ್ತ, ತಮಸ-ನಾಶ!  
ಮಂಗಳಂ ಮನವಾಂತ, ಮಧುರತಾ-ಕರುಣಾತ್ಮ\*, ಭಂಗ-ನಿಗ್ರಹಿಪಾತ, ಭೀತಿ-ಹರಣ! |

1) An imitation of the verse in D. and B.

2) This is taken from the *Kavijihvâbandhana*, where the rule and instance form verses 46 and 47 of the 2nd chapter. The *Sīsa* and *Ātagītē* (this name, however, is not given there) together form one viz. the 47th verse. The instances given in the text are a close imitation (the first line of the *Ātagītē* is that of the original), especially with regard to the scheme; the words *ಮುನಿಸುರಾಸುರವಂದ್ಯ* also belong to the original. The appellations for the two kinds of feet are peculiar.—Regarding the large number of Alliterations being desired in the *Ragalē*s confer the *Lalita* (v. 217), the *Kraunçapada* (v. 221), the *Vanalatē* (v. 226), the *Lalitapada* (v. 233), and the *Kusumaśara* (v. 234) among the *Sama Vṛittas*! The *Lalitē* (v. 256) in fact bears the name of at least one of the mentioned *Vṛittas*. An *Utsava* occurs again in verse 339. The *Dāsa Padas* are all composed in *Ragalē* metres, but their schemes are somewhat different; for the schemes vary according to the tunes used. Though there be many metrical mistakes in the *Dāsa Padas*, they can easily be found out and corrected.—There are a number of *Sīsapadyas* in the *Saraṇalīlāmṛita* (ps. 4. 57. 61. 109. 113. 161. 173. 217. 223. 226.), *Bengalûru*, 1871. It is a very imperfect and faulty edition; however, the *Sīsas* there are built on the scheme of the present text, but the *Ātagītē*s are of such various forms as to fall under no apparent rule.

ಸಂಗೀತ-ರಸಲೋಲ, ಸಾಹಿತ್ಯದಾನಂದ\*, ಪೊಂಗುವರ್ಕಗೆ ಪೋಲಿಪಮಲ-ಕೇಣಿ!  
ಕಂಗಳುಂ ಮುಗಿಯದ, ಕರಂಗಳುಂ ಬಿಗುವಿಡದ\*, ಪಿಂಗದೆ ಸಹಾಯಮಂ ಪಡಿಸ ಶರಣ!

|| 270 ||

To this a so-called *Ātagitē*, as people call it, is to be added, the scheme of which is two times:

ಉ | ಉ | ಉ\* ಉ | ಉ | ಉ  
ಉ | ಉ | ಉ\* ಉ | ಉ |

ಆಟಗೀತೆ

ವಿಗತ-ದುಷ್ಕೃತಾಂಗ\*, ವಿಮಲ-ಸುಸ್ಥಿರ-ಚಿತ್ತ,  
ಗಗನ-ಪೀಠ-ವಾಸ\*, ನವ್ರ-ಪ್ರೀತ! |  
ನಗ-ಕುಲಾದಿ-ಧಾತ\*, ಮುನಿ-ಸುರಾಸುರ-ವಂದ್ಯ,  
ಜಗ-ಪರಿಣುತ-ರಾಜ\*, ಕೇವಲ-ದಾತ!

|| 271 ||

250. A fifth instance: the *Caupadi*. Each quarter consists of 4 feet, the first three consisting each of 5 Moras, the last one of 3. Alliteration is required at the beginning and at the end, and Caesura may occur after the 8th Mora of a quarter.

The schemes appearing in the following two verses are (both are given in full to show, how the feet of the same number of Moras may interchange):

A

ಉ — | ಉ\*ಉ | — — | ಉ  
ಉಉಉ | — —\*ಉ | ಉಉಉ | ಉ |  
ಉ — — | — —\*ಉ | ಉ — — | ಉ  
ಉ — — | — —\*ಉ | ಉಉಉ | ಉ ||

B

— — — | — — — | ಉಉಉ | — —  
— — — | — — — | ಉಉಉ | — — |  
ಉಉಉ | — — — | ಉಉಉ | ಉ  
ಉಉಉ | ಉಉಉ — | ಉಉಉ — | ಉ ||

The Rule

ಚೌಪದಿಯ ಲಕ್ಷಣಂ

ಎಸೆವ ಚೌಪದಿಗೆ\* ಪದಿನೆಂಟು ಮಾತೃಗಳು,  
ಸಸಿನೆ ಯತಿಯೆಂಟು\*ಘೋಳು ಪಸರಿಸುತಲಿರಲು, |



ಹಸನಾಗಿ ನಾಲ್ಕು\* ಪದ ಸಮನಾಗಿ ಬರಲು,  
ಬಿಸಜಾಕ್ಷಿ, ಪ್ರಾಸು\*, ತಿಳಿ, ಮೊದಲು ಕಡೆಯಿರಲು.

|| 272 ||<sup>1)</sup>

A descriptive verse

ಪ್ರಾಚೇತಸಾಖ್ಯ-ಮುನಿ-ಪತಿಯ ಬಲವಂದು,  
ವಾಚಸ್ಪತಾಚಾರ್ಯನಡಿಗೈಗಿ, ನಿಂದು, |  
ಗುರು ಹಿರಿಯರಂಘ್ರಿಯಂ ನೆನೆದು ಮಾನಸದಿ,  
ಧರೆಯ ಕವಿಗಳಿಗೆ ಕೆಯ್ ಮುಗಿದು ಸಂತಸದಿ.

|| 273 ||<sup>2)</sup>

251. A sixth instance, with the Trivudē (Trivide) Tāḷa.

The scheme, in short syllables, is four times:

○○○○ | ○○○○ | ○○○ | ○○○\* | ○○○ | ○○○○

or in numbers, four times:

5 . 5 . 4 . 3 \* 4 . 5

Verses containing the lamentation of the female Tirukōḷavināci whose little son, named Sankara, had been killed by a horse having kicked it.

ಮಗನೆ, ನೀನ್ ಇಂತಳಿಯೆ, ಸೆಯ್ಪಿನೆಂತೋ? ಪೇಳೆಯ್, ಶಂಕರಾ!  
ಸುಗುಣ-ನಿಧಿ, ನೀನ್ ಎನ್ನ ಮೊಲಿಗಳನೊರ್ಮೆ ಕೇಳೆಯ್, ಶಂಕರಾ! |  
ಪರಸಿ, ಪಾಡಿ, ಮಹೇಶನಿಂದವೆ ಬೇಡಿ ಮುಂನಂ, ಶಂಕರಾ,  
ತುರಗ-ಖುರಕೆಂದಕಟ, ಪತ್ತಿನೆ, ಕುವರ, ನಿಂನಂ, ಶಂಕರಾ?

|| 274 ||

ಎಂತು ಮಲಿವೆನೊ ಸವಿಯ ಪಾಲಿಡುವಮದು-ನಗೆಯಂ, ಶಂಕರಾ?  
ಕಾಂತಿ ಶೋಭಿಸಿ ಮುದ್ದವೀಡುವ ಮೊಗದ ಬಗೆಯಂ, ಶಂಕರಾ? |  
ಝಣಝಣಿಸೆ ಕಿಡುಗಿಜ್ಜೆ, ಕರತಳ-ತಾಳ-ರವಕೇ, ಶಂಕರಾ,  
ಕುಣಿವ ನಿನ್ನಯೆ ಬಿನದಮೊಪ್ಪುಗುಮೆನ್ನ ಮನಕೇ, ಶಂಕರಾ!

|| 275 ||<sup>3)</sup>

252. A seventh instance: the Layagrāhi Vṛitta. Observe that this is a Canarese Vṛitta or metre of *Syllable-Feet*! Each foot, however, consists of 5 Moras, and throughout bears the form of the Paeon (—○○○), except at the end of the quarters where a Spondee (— —) occurs.

1) Verse 30 in Rd. It is a verse that lacks elegance; kshi before prâ remains short, cf. note to v. 230; the Caesura at 8 is not recommendable.

2) Râvanadigvijaya, p. 2.

3) Râjaśekharavilâsa XIII., 121 seq.

The scheme is four times:

— | —\* | — | —\* | — | —\* | — | —

### ಲಯಗ್ರಾಹಿವೃತ್ತಂ

ಧೀರ-ಜನರಿಂ ಶ್ರುತಿ-ವಿಚಾರ-ಪರರಿಂ ಲಸದುದಾರ-ಗುಣರಿಂ ದುರಿತ-ದೂರ-ನಿಜ-ಭಕ್ತ್ಯಾ  
ಚಾರ-ಯುತರಿಂ ನಿಗಮ-ಸಾರ-ಮತರಿಂ ಸುಭಗ-ದಾರ-ನುತರಿಂ ಹರಿ-ಕುಮಾರ-ವರ-ಮಾರಾ |  
ಕಾರ-ಮಹರಿಂ ವಿವಿಧ-ವೀರ-ಭಟರಿಂ ವಿಜಿತ-ಶೂರ-ಪರರಿಂ ತುರಗ-ವಾರ-ಗಜ-ಶಿಕ್ತ್ಯಾ-  
ಭಾರ-ವಹರಿಂ ಮಿಳಿದಪಾರ-ಧನರಿಂ ಮೆಲಿಗುವಾ ರುಚಿರ-ಪಟ್ಟಣಮಿಳಾ-ರಮಣ-ಯುಕ್ತಂ.

|| 276 ||

253. An eighth instance, that may be called an Ashtapadi. It has a refrain, and belongs to the Eka Tāla class. It is no Vṛitta, so that its feet of 4 Moras are interchangeable.

The scheme in short syllables is eight times:

— | —

Its refrain is once: — | —

### (ಅಷ್ಟಪದಿ)

ಹಯಗಳ, ಕರಿ-ಘ

ಟೈಯಗಳ, ಬಲಿದೊಂ

ಟೈಯಗಳ, ಮೇಣ್ ಕ

ತ್ತೈಯಗಳ, ಪನ್ನಗ- |

ಚಯಗಳ, ಬಿಗಿದ

ಶ್ವಯಗಳ ಸಹಿರ

ಣ್ಮಯಗಳ ಸುರಥಾ

ಲಯಗಳೊಳುಲಿವುತ | ನಡೆಯುವರಾಗಳ್.

|| 277 ||

ತೇರ್ಗಲ ಚಿತ್ಕೃತಿ,

ವಾರ್ಗಲ ಹಾರ್ಕೆ, ಸು

ರಾರ್ಗಲ ಧನು-ಟಂ

ಕಾರ್ಗಲಡಾಯುಧ- |



ಧಾರ್ಗಿಳ ಸೊನ, ಪದ-

ಚಾರ್ಗಿಳ ಬೊಬ್ಬೆಯೊ

ಳೂರ್ಗಿಳೆದಂಬರ-

ಮಾರ್ಗದೊಳುಲಿವುತ | ನಡೆಯುವರಾಗಳ್.

|| 278<sup>1)</sup> ||

254. A ninth instance, with the Eka Tāla like the Ashtapadi; it too is accompanied with a refrain. The feet contain 3 and 4 Moras.

Its refrain is:

|     |      |     |      |   |    |                   |
|-----|------|-----|------|---|----|-------------------|
| 1   | 2    | 3   | 4    |   | or | 3   4   3   4     |
| uuu | uuuu | uuu | uuuu |   |    |                   |
| uuu | uuuu | uuu | uuuu |   |    | 3   4   3   4     |
| uuu | uuuu | uuu | uuuu |   |    | 3   4   3   4     |
| uuu | uuuu | uuu | uuuu | u |    | 3   4   3   4   1 |

The verse-scheme, in its first part, is four times:

|                                |      |     |      |     |      |     |      |    |
|--------------------------------|------|-----|------|-----|------|-----|------|----|
| 1                              | 2    | 3   | 4    | 5   | 6    | 7   | 8    |    |
| uuu                            | uuuu | uuu | uuuu | uuu | uuu* | uuu | uuuu | or |
| 3   4   3   4   3   3*   3   4 |      |     |      |     |      |     |      |    |

in its second part:

|                                   |      |     |      |     |      |     |      |    |
|-----------------------------------|------|-----|------|-----|------|-----|------|----|
| 1                                 | 2    | 3   | 4    | 5   | 6    | 7   | 8    |    |
| uuu                               | uuuu | uuu | uuuu | uuu | uuuu | uuu | uuuu |    |
| uuu                               | uuuu | uuu | uuuu |     |      |     |      |    |
| uuu                               | uuuu | uuu | uuuu |     |      |     |      |    |
| uuu                               | uuuu | uuu | uuuu | uuu | uuuu | uuu | uuuu | or |
| 3   4   3   4   3   4   3   4     |      |     |      |     |      |     |      |    |
| 3   3   3   4                     |      |     |      |     |      |     |      |    |
| 3   3   3   4                     |      |     |      |     |      |     |      |    |
| 3   4   3   4   3   4   3   4   1 |      |     |      |     |      |     |      |    |

1) Râvanadigvijaya p. 35. It is scarcely necessary to make the remark that these two verses are full of grammatical blunders; the metre only is to be paid regard to. The Râvanadigvijaya's author is Gêrasappê Sântayya; in the last verse he remembers Kshemapura Venkâṭa.

## ಪಲ್ಲವಂ

ಏನ ಮಾಳ್ವೆ ದಶಾನನೇಂದ್ರನ  
ಹೀನ-ಕೃತ್ಯಕ್ಕೆನ್ನು ಧನಪನ  
ಸೂನು-ದುರ್ಮತಿಗಾನು ಪುಗೆ, ಸುಂ  
ಮಾನವಳಿದನುಮಾನವಾಯ್ತಿದಕೆ. ||

## ಪದಂ

ಏತಕೀ ಪಥವಾತು ಬಂದೆನೊ ಧಾತುಗೆಟ್ಟ ತೆಲಿದಿ? ಮೇಣ್ ದು  
ವ್ವಾತುಮಾಧಮನೀತನಿಹ ಸಂಕೇತಮೆಂದು ಭರದಿ ತಿಳಿಯದೆ,  
ಭೀತಿಯುಳಿದೀ ರೀತಿಯಿಂದದ್ಭೂತ-ಖಳನ ಕರದಿ ನಿಲುಕಿ; ವಿ  
ಘಾತಿಸಿತು ಸುಪ್ರೀತಗಿತ್ತಿಹ ಮಾತಿದಿಂದುವಿರದೆ ನುಡಿ ಪ್ರ |  
ಖ್ಯಾತಮಾಗಿದು ನೀತಿದಪ್ಪಿದ ಪಾತಕದಿ ನೆರೆದೇತಲಿದು ಸುಖ  
ಮಾತುರದೊಳು ನಡೆದೆ! ಸತಿಯರ

ಜಾತಿ-ಗುಣವ ಬಿಡದೆ, ನಾಂ ನಿ

ಹೇರಿತಿಯಿಂದೀ ಯಾತುಧಾನನಿಗಾತಿಶಯದೊಳು ಸೋತೆನಕಟಕಟಿ! || 279<sup>1)</sup> ||

255. A tenth instance, with the Eka Tāḷa. The feet contain 3 and 4 Moras.

The refrain, in numbers, is:

3 . 4 . 3 . 4 . 3 . 4 \* 3

3 . 4 . 3 . 4 . 3 . 4 |

The verse-scheme is twice:

3 . 4 . 3 . 4 . 3 . 4 . 3 \* 4

3 . 4 . 3 . 4 . 3 . 4 . 3 |

## ಪಲ್ಲವಂ

ಪರರ ಗೊಡವೆಯದಿರದೆ ಹೊಲಿಡಲಿ ನರರ ಕುಲದಿಂ! ಪಿರಿಯ  
ಕರುಣೆಯೊಡೆಯಗೆ ಪರಸಿ ಭಜಿಸಿರಿ ಸರಿಸಬಲದಿಂ! |

1) Rāvanadigvijaya, pp. 43. 44, where occurs another verse; line 4 the di before pra remains short. The verse is at least of use for scanning.



## ಪದಂ

ಕಡೆಯ ಕಾಣಿಸು! ತಡಿಸು ವಿಘ್ನವ! ನಡಿಸು ಸುಗತಿಗೆ ನಮ್ಮ! ನೀನೇ  
 ಒಡೆಯ! ನೀನೆಯ ಕೊಡುವದಿಷ್ಟವೆ! ಬಡಿಸು ಲೋಕದ ಹಮ್ಮ! |  
 ನಡಿಸು ಸತ್ಯವ! ಕೆಡಹು ಮಿಥ್ಯೆಯ! ಸುಡೆಲೆ ಮಲಿನತೆಯೆಲ್ಲ! ಮನವೇ,  
 ತಡೆಯದೆಡೆವಿಡದೊಡೆಯನತ್ತಿಯ ನುಡಿದು, ಕೀರ್ತಿಯ ಸೊಲ್ಲ! || 280 ||<sup>1)</sup>

256. The author will continue to give instruction about metres which belong to all Indian languages, viz. the Kandas and others. Confer v. 70.

## ಕಂದಂ

ಇಂತೀ ಕ್ರಮದಿಂದ, ಕೇಳೆ,  
 ಏಂತಾನು ಸರ್ವ-ವಿಷಯ-ಭಾಷಾದಿಗಳು |  
 ಭ್ರಾಂತಿಲ್ಲದೆಯುಪಿದೆನಿ  
 ನು ತಿಳಿವುದು ಕಂದದಂದಮು, ಕಮಳ-ಮುಖೀ! || 281 ||<sup>2)</sup>

## ಗದ್ಯಂ

ಇದು ಭಗವದರ್ಹ-ಪರಮೇಶ್ವರ-ಚಾರು-ಚರಣಾರವಿಂದ-ಮಂದ-ಮಧುಕರಾಯಮಾನ-  
 ವಿಬುಧ-ಜನ-ಮನಃಪದ್ಮಿನೀ-ರಾಜಹಂಸ-ಶ್ರೀಮತ್-ಕವಿ-ರಾಜಹಂಸ-ವಿರಚಿತಮಪ್ಪ ಭಂದೋಂಬು  
 ಧಿಯೊಳ್ ತೃತೀಯಾಶ್ವಾಸಂ.



1) See the erotic verses in Râvanadigvijaya, p. 40.

2) H., Ra. (-ಭಾಷಾದಿಯನಾಂ),

M. (-ಭಾಷಾದಿಗಳಂ), D., B.

## IV. CHAPTER

(Continuation of the Mora-feet Metres)

### ಚತುರ್ಥಾಶ್ವಾಸಂ

257. Now follow the rules regarding the Mora-feet metres comprehensively called Āryāṣ viz. the Kanda, Āryā (or Vipulā), Gītikā, Saṅkīrṇa (Saṅkīrṇaka) and Duvayi (Duvadi, Dūvā, Duvavi, Duvvā).

Observe that in these Āryā metres feet may begin with an Iambus *i. e.* ˘—! (Cf. the different observations to verse 251 and that introducing the Ragalās).

ಕಂದಂ

ಕಂದಕ್ಕಾರ್ಯಗೇ ಗೀತಿಕೆ

ಗೊಂದಿದ ಸಂಕೀರ್ಣಕೆಸವ ದುವಯಿಗೆ ಮಾತ್ರಾ- |

ಪ್ರಂದಮುಮಂ ಗಣವಿವರಣಾ<sup>1)</sup>

ಯಂದಮುಮಂ ತಿಳಿಯ ಪೇಳ್ವೆನಂಬುಜ-ವದನೇ! || 282 ||

258. The feet (gaṇa) for the Āryā metres have the following five forms and names:

˘˘— , giriṣam, Anapaestus

—˘˘ , dhūrjaṭi, Dactylus

— — , śarvam, Spondeus

˘—˘ , purâri, Amphibrachys

˘˘˘˘ , śaṣipura or makharipu, Proceleusmaticus

The 6th foot (vishaya = 5, adri = 1) in each half of an Āryā verse is to be either a śaṣipura (˘˘˘˘) or a purâri (˘—˘). (Mind that when not falling under a special rule, one foot may be put in the place of the other, as in general the number of Moras of the feet only are leading.)

ಕಂದಂ

ಗಿರಿಶಂ ಧೂರ್ಜಟಿ ಶರ್ವಂ

ಪುರಾರಿ ಮಖರಿಪುವೆನಿಪ್ಪವಿಂತೆಯ್ದ ಗಣಂ |

1) H., Ra. (duvayi), M. (duvadi, duvavi), D. and B. (dūvā), L. (duvvā).



ಬರೆ, ಶಶಿಪುರ ವಿಪಯಾದ್ರಿಯೋ

ಳಿರದಿಕೆ ಪುರಾರಿಯೆಂಬ ಗಣಮಬ್ಜ-ಮುಖೀ!

|| 283<sup>1)</sup> ||

## 2. The Kanda (Skandhaka, Āryâgîti)

ಕಂದಲಕ್ಷಣಂ

259. The first form of the Āryâs is the Kanda. In it (as well as in the other Āryâs) each of the mentioned feet contains 4 Moras. (In the Ragalâs, as will be remembered, also feet of 3 and 5 Moras are used.)

ಕಂದಂ

ಇಂತಾದ ಗಣದ ಮಾತ್ರಾ-

ಸಂತತಿ ನಾಲ್ಕಕ್ಕುಮತ್ತವರ್ಕೊಂದೊಂದ |

ಕಂತೆಯ್ದು ಗಣಂಗಳೆ ಬ

ಕುಂ, ತೊದಳೊಂ, ಕಂದ-ಜಾತಿಯೊಳ್, ಕಮಳ-ಮುಖೀ! || 284<sup>2)</sup> ||

260. In the quarters (pada) of the Kanda occur altogether 16 feet (pura=3, bâṇa=5, vahni=3, śara=5), 3 in each odd (ojê, 1 . 3) and 5 in each even (yugmê, 2 . 4) quarter, or 12 Moras in each odd and 20 in each even one. The scheme of the following Kanda-verse is:

1. 1 2 3 12  
— — — | — — — | — — —

2. 4 5 6 7 8 20  
— — — | — — — | — — — | — — —

3. 1 2 3 12  
— — — | — — — | — — —

4. 4 5 6 7 8 20  
— — — | — — — | — — — | — — —

ಕಂದಂ

ಪುರ-ಬಾಣ-ವಹ್ನಿ-ಶರ-ಗಣ

ಮಿರೆ ನಾಲ್ಕುಂ ಪದದೊಳೊಜೆ ಯುಗೈಗಳೊಳ್ ಪ |

ನ್ನೆರಡಿರ್ಪತ್ತೊಳಿಯ ಪ

ನ್ನೆರಡಿರ್ಪತ್ತಕ್ಕೆ ಮಾತ್ರೈಗಳ್, ಮೃಗ-ನಯನೇ!

|| 285<sup>3)</sup> ||

1) H., Ra., Sb., L., M., D., B.

2) H., Ra., Sb., M., L.

3) H., Ra., Sb., M., L.

261. The rule regarding the number of Moras in the Kanda-quarters (adi) is repeated in other words.

ಕಂದಂ

ಪನ್ನೆರಡು ಮಾತ್ರ ವೊದಲೊಳ್,  
ಸನ್ನತವಿರ್ಪತ್ತು ಮಾತ್ರೆಯೆರಡನೆಯಡಿಯೊಳ್, |  
ಇನ್ನಿಪ್ಪವುಮಿ ತೆಪದಿಂ;  
ಬಿನ್ನಣಮೊಂ, ಕಂದ-ಲಕ್ಷಣಂ, ಕಮಳ-ಮುಖೀ! || 286 ||

1)

262. (Besides the 6th foot of a Kanda-half falling under a special rule, v. 283) it is to be observed that in the odd places (śaśi=1, pura=3, bāṇa=5, adri=7) of each Kanda-half the foot with the long syllable in the middle, i. e. — — — (purāri), is not allowed to occur. The scheme of the following Kanda-verse is:

1 2 3  
— — — | — — | — —  
4 5 6 7 8  
— — — | — — | — — | — — | — —  
1 2 3  
— — | — — | — —  
4 5 6 7 8  
— — — | — — | — — | — — | — — ||

ಕಂದಂ

ಶಶಿ-ಪುರ-ಬಾಣಾದ್ರಿಗಳೊಳ್, [H. Ra. ಶಶಿಪುರವಿಷಯಾದ್ರಿ etc.]  
ಬಿಸಜ-ಮುಖೀ, ಮಧ್ಯ-ಗುರುಗಳಾಗಲ್, ಕಂದಂ |  
ಪುಸಿಯತ್ತೆ? ಗಂಡನಿಲ್ಲದ  
ಶಶಿ-ವದನೆಗೆ ಗರ್ಭಮಾದ ತೆಪನೊಳ್ ಕೆಡುಗುಂ. || 287 ||

2)

263. A further verse on the Kanda that states the following: An Amphibrachys (— — —) ought not to occur at the odd (vishama) places; at the 6th place (of each half) either an Amphibrachys or a Proceleusmaticus (— — — —) is to occur; three of the even (avishama) places (2 . 4 . 8) do not fall under a particular rule (though it is in fact a stringent rule to conclude each half, at the 8th place, with a long syllable; but cf. v. 27); the number of all the Moras is 64.

ಕಂದಂ

ಜ-ಗಣಂ ವಿಷಮದೊಳಾಗದು;  
ಜ-ಗಣಂ ಮೋನ್ ನ-ಗಣಮಕ್ಕೆಯಾಪನೆಯೆಡೆಯೊಳ್; |

— 1) O. (v. 14.), Ra. H. (in chapter 6), Re., Rd. (v. 19), M., Sb., D., B; Kavijihvābandhana v. 57. 2) M., Ra. H. (in supplement), Rd. (v. 20), O. (v. 15), M., Sb., D., B.



ತ್ರಿಗುಣದೊಳವಿಪಮ-ಸಾಧ್ಯಂ;  
ಬಗೆಯೆ, ಚತುಃಪಪ್ಪಿ-ಮಾತ್ರೆ ಕಂದದ ಲೆಕ್ಕಂ.

1)  
|| 288 ||

### 3. The Ārye (Vipulě)

ಆರ್ಯೆಗೆ ಲಕ್ಷಣಮಂ ಪೇಳ್ತೆಂ

264. The Ārye's first quarter (like that of the Kanda) consists of 12 Moras, its second one of 18, its third one again of 12, and its last one of 15, (the special rules for the *first* 6th place, and the odd and even places being to be remembered).

ಕಂದಂ

ವೊದಲೊಳ್ ಪನ್ನೆರಡೆರಡನೆ

ಯದರಿಗಾಗಿ ಪದಿನೆಂಟು, ಮೂವತ್ತಿಗಾಗಿ ಪನ್ನೆರಡು |

ತೃದ ಪಾದದಲ್ಲಿ ಪದಿನೆ

ಯ್ದದು ಫಾತ್ರಾ-ನಿಯಮಮಾರ್ಯೆಯೊಳ್, ವನಜ-ಮುಖೀ! || 289 || <sup>2)</sup>

265. The first half of the Ārye consists of 7 feet and a long syllable; the second one (padântya, parârdha, padârdha) has a short syllable instead of the foot of the 6th place (rasa).

ಕಂದಂ

ಮಿಗದೇಳ್ ಗಣಮುಂ ಬರ್ಕಾ

ಯೇಗೆ, ಮುಂತು ತುದಿಯೊಳೊಂದೆ ಗುರು ತಾಂ ಬುಧಿ |

ನ್ನಗಲದೆ ಪದಾರ್ಥದೊಳ್, ಶಿಶು- [D., B.: ಪರಾರ್ಥ; Ra.: ಪದಾಂತ್ಯ]

ಮೃಗಾಕ್ಷಿ, ಲಘುವೊಂದೆ ಬಂದು ನಿಲ್ಲುಂ ರಸದೊಳ್. || 290 ||

A scheme of the  $\bar{\text{Arye}}^{\text{u}}$ :

1 2 3 12  
 4 5 6 7 8 18  
 1 2 3 12  
 4 5 6 7 8 15

1) H. Ra. (in supplement), M., Sb. Observe that Na gaṇa in this verse is not the Tribrachys (○○○), but ○○○○. 2) H., Ra., Re., M., D., B., L., Sb. D. and B. call it Āryâgiti, and say that its last quarter contains 18 Moras; H., Ra. and Sb. that its third contains 15, and its last 16 Moras. See, however, next verse. 3) H., Sb., M., Ra., D., B.; D. and B. also: Āryẽ.





1                      2                      3  
 uuuu | uuuu | uuuu                      12  
 4                      5                      6                      7                      8  
 uuuu | uuuu | u—u | uuuu | uu— |                      20  
 1                      2                      3  
 uuuu | uuuu | uuuu                      12  
 4                      5                      6                      7                      8  
 uuuu | uuuu | u | uuuu | — ||                      15

7) Re. ನದುವರ್ಪತ್ತಾಲು; B. ಆದುವರ್ಪತ್ತಾಲು; D. ಆದುವರ್ಪತ್ತಾಲು; M. ಪ್ರದಿನರ್ಪತ್ತಾಲು.

The scheme of this is twice:

~~~~~\*~~~~~.~~~~~.~—~ ~~~~~~.~~— | 26 *Moras*.

269. An instance of the Duvayi. (Number of *Moras*: sura = 1; khačara = 1; ravi = 12; garuḍa = 1; Vidyâdhara = 12; pannagarâja = 1.)

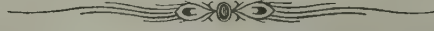
ದುವಯಿ

ಸುರ-ಖಚರ-ರ\*ವಿ-ಗರುಡ-ವಿದ್ಯಾಧರ-ಪನ್ನಗರಾಜವಂತಿಕಂ | 28 *Moras*

ಪರಮ-ಪದಂ\*ವಿನಮಿತ-ಜನಮಂ ಪರಿಕ್ಷಣಂ ಗೆಯ್ದೆನಿತ್ತಿದಂ<sup>1)</sup> ||295|| 28 *Moras*

ಗದ್ಯಂ

ಇದು ಭಗವದರ್ಹತ್ - ಪರಮೇಶ್ವರ-ಚಾರು-ಚರಣಾರವಿಂದ-ಮಂದ-ಮಧುಕರಾಯಮಾ  
ನ-ಮನಃಪದ್ಮಿನೀ-ರಾಜಹಂಸ-ಶ್ರೀಮತ್ - ಕವಿ-ರಾಜಹಂಸ - ನಾಗವರ್ಮ - ವಿರಚಿತಮಪ್ಪ - ಛಂ  
ದೋಂಬುಧಿಯೊಳ್ ಕಂದ-ಆರ್ಯ-ಗೀತಿಕೆ-ಸಂಕೀರ್ಣ-ದುವವಿಗೆ ಲಕ್ಷಣಂ ಚತುರ್ಥಾಶ್ವಾಸಂ.



1) Only in H. and Ra. It proves the 28 *Moras* for the line, if the liberty is taken to read in the first line, instead of sura-khača-ravi, sura-khačara-ravi. There is a Dohâ (S. Dvipatha) among the Prâkṛita metres in Colebrooke p. 413; it is a stanza of 4 verses (lines), containing alternately 13 and 11 *Moras* (and scanned 6+4+3 and 6+4+1).—The first metre of the next chapter is the Tripadi, with regard to which the Duvayi may have been thought to form the connecting link.



# D. THE CANARESE MORA-FEET<sup>1)</sup>

ಕನ್ನಡ ಮಾತ್ರಾ ಗಣಂಗಳ್

## V. CHAPTER

ಪಂಚಮಾ ಶ್ಲಾಸಂ

ಕರ್ನಾಟಕವಿಷಯಜಾತಿಯಂ, ಕೇಳ್, ಪೇಳ್ವೆಂ

270. The author having finished the languages etc. common to all the countries, now introduces the pure Canarese metres. Cf. verses 70. 281.

ಕಂದಂ

ಅರ್ಣವ-ಜಾತಾನನೆ, ಸಂ

ಪೂರ್ಣತೆಯಿಂ ಸಕಲ-ವಿಷಯ-ಭಾಷಾದಿಗಳಂ |

ನಿರ್ಣಯಮಾಗಲುಪಿದೆನಾಂ

ಕರ್ನಾಟಕ-ಭಾಷೆಯಂದಮಂ, ಕೇಳ್, ಪೇಳ್ವೆಂ.

<sup>2)</sup> || 296 ||

271. Pure Canarese metres present 3 classes of Mora-feet, viz. the Brahma-, Vishṇu- and Rudra-class, (a foot beginning with or forming an Iambus, *i. e.* ೦—, being *always excluded*; cf. note to verse 251, and the introduction to the Ragalēs). To form them, two (— —), three (— — —) and four (— — — —) long syllables are each separately in a certain manner interchanged with short ones, so as to obtain 4 (ambunidhi) feet for the Brahma-class, 8 (gaja) for the Vishṇu-class, and 16 (dharanīśvara) for the Rudra-class.

ಕಂದಂ

ಎರಡು ಮೂಳು ನಾಲ್ಕು

ಗುರುಮಿ ಪ್ರಸ್ತರಿಸಲಂಬುನಿಧಿ-ಗಜ-ಧರಣೀ |

ಶ್ವರ-ಗಣಮೊಗೆಗುಮವರ್ಕಂ

ಸರಸಿಜಭವ-ವಿಷ್ಣು-ರುದ್ರ-ಸಂಜ್ಞೆಗಳಕ್ಕಂ.

<sup>3)</sup> || 297 ||

1) This heading is not in the original.

2) M., Ra. (-ಭಾಷಾದಿಗಳಂ). D., B. H.

(-ಭಾಷಾದಿಗಳಂ).

3) M., Sb., H., Ra., D., B.

272. The peculiar manner in which the feet of the three classes, viz. those connected with two (kara), three (pura) and four (vârdhi) long syllables, are obtained.

### ಚಂಪಕಮಾಲೆ

ಕರ-ಪುರ-ವಾರ್ಧಿಯಾಗೆ, ಗುರುವಾಗಿರೆ ತದ್-ಗುರುವಿಂದಧೋಧಸಾ  
ಗಿರೆ ಲಘು-ಯುಗ್ಮಮಾ ಕ್ರಮದೆ ಮುಂತೆ ಸಮಂ. ಕಡೆವಟ್ಟ ಬಿಣ್ಣಿನೊಳ್ |  
ಬರೆ ಲಘುವೊಂದೆ; ಪಿಂತೆ ಲಘು; ಮುಂತೆ ಸಮಂ. ಮೊದಲಿಂ ತಗುಳ್ಳು, ಪಂ  
ಕರುಹ-ದಳೇಕ್ಷಣೀ, ಗಣಮನಿಂತಿಡು ಸರ್ವ-ಲಘುತ್ವಮುಪ್ಪಿನಂ. <sup>1)</sup> || 298 ||

273. Exposition of verse 298.

### ಬ್ರಹ್ಮಗಣನಾಲ್ಕರ್ಕ ವಿವರಂ

a. The four Brahma-feet, from 3-4 Moras.

1. — . — , ಬ್ರಹ್ಮಾ (Spondee) ಏಂತುಂ <sup>2)</sup>
2. . . — , ಸುರಪಂ (Anapaest) ನೆಗಳ್ಳುಂ
3. — . . , ಧಾತೃ (Trochee) ನಾಕೆ
4. . . . , ಅಜನೆ (Tribach) ಧರೆಗೆ

### ವಿಷ್ಣುಗಣಮೆಂಟರ್ಕ ವಿವರಂ

b. The eight Vishnu-feet, from 4-6 Moras.

1. — — . — , ಗೋವಿಂದಂ (Molossus)
2. . . — . — , ಹೃದಯೇಶಂ (Ionicus minor) ನಯದಾಳ್ಳುಂ
3. — . . — , ನಾಕಿಗಂ (Amphimacrus)
4. . . . — , ಪರಹಿತಂ
5. — — . . , ಕಂಸಾಲಿ (Antibacchicus)
6. . . — . . , ನರಕಾಲಿ
7. — . . . , ಶ್ರೀಪತಿ (Dactyl)
8. . . . . , ಮುರಹರ (Proceleusmatic) ಮುರರಿಪು

1) H. and Ra. (after the exposition), Sb., M., D., B.

2) Different readings of H., Ra.



## ರುದ್ರಗಣಪದಿನಾಟಕೇ ವಿವರಂ

c. The sixteen Rudra-feet, from 5-8 Moras.

1. — — — . —, ಗಂಗಾಧೀಶಂ
2. — — — . —, ಗಿರಿಜಾನಾಥಂ      ಗಿರಿಜಾಕಾಂತಂ
3. — — — . —, ನೀಲಕಂಠಂ
4. — — — . —, ಪೃಷ್ಠಲಕ್ಷ್ಮಂ
5. — — — . —, ಕಾಮಾಂತಕಂ
6. — — — . —, ಪ್ರಮಥಾಧಿಪಂ      ಪ್ರಥಮಾಧಿಪಂ
7. — — — . —, ಶೂಲಧರಂ (Choriambus)
8. — — — . —, ಪುರಮಥನಂ
9. — — — . —, ಕಂದರ್ಪಾಲಿ
10. — — — . —, ಮದನಧ್ವಂಸಿ
11. — — — . —, ಚಂದ್ರಮೌಳಿ
12. — — — . —, ಚುಚಗಧಾಲಿ
13. — — — . —, ಚೂತಾಗ್ರಣಿ (Ionicus major)
14. — — — . —, ತ್ರಿಜಗದ್ಗುರು
15. — — — . —, ಕಾಮರಿಪು (Paeon)
16. — — — . —, ಮದನರಿಪು

Only verses 299-312, i. e. 13 metres, occur in the present work, that are constructed with special regard to the feet and their names adduced in this place; besides feet of more than 5 Moras are ordered only for seven of them, viz. *ċitra*, v. 300; *ċitralatē*, v. 301; great *akkara*, v. 302; nice *akkara*, v. 305; little *akkara*, v. 306; *elē*, v. 307; and *gīṭikē*, v. 312. After these 13 metres the *śaṭpādis* begin, a class of metre in which no feet of more than 5 Moras can occur, no feet are called by special names, only *the number of Moras*, and not the form of feet, is taken into account, and *one foot with the same number of Moras*, as in the *Raḡalēś* and to a great extent in the *Āryēś*, may be put for the other. For the *śaṭpādis* (and the *utsāha*, v. 339) only the feet of 3, 4 and 5 Moras (without any reference to classification), as they have been adduced in the introduction to the *Raḡalēś*, p. 76, are used, and they, together with a number of the *Vṛittas*, the *Raḡalēś* and the *Kanda*, are the truly popular metres in Canarese. Of the metres of verses 299-312 only *tripadi*, *akkarikē* and *ċaupadi* are used now-a-days, as being strictly regulated regarding the number of Moras contained in their feet; the rest, of which the editor has never seen any instances elsewhere but *akkara* and *elē*, has been discarded, as it seems for the difficulty of scanning; for though the name of one of the three classes of feet be given, who can know all at once what peculiar foot will suit the circumstances? However by introducing some special rules as to the number of Moras, all of them might prove useful; the equal *akkara* (v. 303), the middle *akkara* (v. 304) and the *ċhandovatamsa* in fact present already some such rule, and the *śarashatpadi* has been rightly

referred to its proper place as the first of the shatpadis (see note to v. 317). Whether originally there has been more uniformity in all of them, and the forms of the text for some are corrupt (there appear to be two recensions), are questions worthy of consideration. All the different readings at hand have been adduced; cf. Addenda. Observe that none of the feet under No. 273 begins with an Iambus (—), such a foot being foreign to true Canarese metres.

### 1. The Tripadi (Trivadi, Trivali)

ಪಿಂತೆ ಪೇಳ್ವ ಗಣದ ನೆರವಿಯೊಳ್ ತ್ರಿವಳಿಯ ಲಕ್ಷಣಮು ಪೇಳ್ವೆಂ

274. A Tripadi verse: The first line has 4 feet, each consisting of 5 Moras; in its middle the Caesura and another Alliteration occur. (The second foot of the second line *i.e.*) the 6th (rasa) foot (of the verse) as well as (the second one of the third line *i.e.*) the 10th one (of the verse) are to consist each of a Brahma (Bisaruhodbhava) foot (—, or —, or —, or —). The remaining feet contain either 5 Moras, or where the Moras of the Brahma feet chosen do not allow so many, only 4, (the number of Moras for the first line being 20, those for the second one 17, and those for the third one 13).

ತ್ರಿಪದಿ

ಬಿಸರುಹೋದ್ಭವ-ಗಣಂ \*ರಸ-ದಶ-ಸ್ಥಾನದೊಳ್,  
ಬಿಸರುಹ-ನೇತ್ರೇ! ಗಣಮೆ ಬರ್ಕುಳಿದವು,  
ಬಿಸರುಹ-ನೇತ್ರೇ, ತ್ರಿಪದಿಗೇ!

1)  
|| 299 ||

The scheme of the adduced verse:

|         |         |         |       |                    |
|---------|---------|---------|-------|--------------------|
| 1       | 2       | 3       | 4     |                    |
| — — — — | — — — * | — — — — | — — — | 20 Moras in 4 feet |
| 5       | VI      | 7       | 8     |                    |
| — — — — | — — —   | — — —   | — — — | 17 Moras in 4 feet |
| 9       | X       | 11      |       |                    |
| — — — — | — — —   | — — —   |       | 13 Moras in 3 feet |

To show that not the form but the number of the Moras is essential for the feet (excepting the 6th and 10th where, however, *any one* of the four Brahma-feet may occur), the following schemes of Tripadi verses, occurring in the 11th chapter of the Râjaśekhharavilâsa, are given here.

1) M. (Trivadi), Sb. Ra. (Trivali), D., B. The verses of the Râjaśekhharavilâsa are of a nature that does not allow them to be quoted here. The number of Moras for the lines, that is not stated in the Canarese text, is in all good instances that which is given in No. 274. Thus the Tripadi bears a decided character, and has therefore not unfrequently been used in Canarese poetry; another circumstance in its favour is that none of its feet contains more than 5 Moras.



v. 89:

|       |         |       |       |
|-------|---------|-------|-------|
| 1     | 2       | 3     | 4     |
| — — — | — — — * | — — — | — — — |
| 5     | 6       | 7     | 8     |
| — — — | — — —   | — — — | — — — |
| 9     | 10      | 11    |       |
| — — — | — — —   | — — — |       |

v. 90.

|       |         |       |       |
|-------|---------|-------|-------|
| 1     | 2       | 3     | 4     |
| — — — | — — — * | — — — | — — — |
| 5     | 6       | 7     | 8     |
| — — — | — — —   | — — — | — — — |
| 9     | 10      | 11    |       |
| — — — | — — —   | — — — |       |

v. 91:

|       |         |       |       |
|-------|---------|-------|-------|
| 1     | 2       | 3     | 4     |
| — — — | — — — * | — — — | — — — |
| 5     | 6       | 7     | 8     |
| — — — | — — —   | — — — | — — — |
| 9     | 10      | 11    |       |
| — — — | — — —   | — — — |       |

## 2. The Cîtra (Upaçitrikē, Viçitra)

275. A translation of the Cîtra verse: "When the feet (gaṇa) of the three (śikhibraja = trotâgni) lines (pâda) (each of which is in possession also) of the course of a Rudra-foot (bhujagapaksha = bhujagadhâri), are mixed with a Brahma-foot (aja) at 6 (rasa) and 10, and Vishṇu-feet (adhokshaja), as in the last metre (Tripadi), occur (for the other places), it is the Cîtra."

ಚಿತ್ರಂ

ಭುಜಗಪಕ್ಷ-ಗತಿ-ಶಿಖಿ\*ಬ್ರಜ-ಪಾದ-ಗಣವೋಳ

ಗಜ-ರಸ-ದಶದೋಳ, ಪಟಗಣಧೋ

ಕ್ಷಜ-ಗಣಮಾದೋಡದು ಚಿತ್ರಂ.

|| 300 ||<sup>1)</sup>

1) This is the editor's tentative reading. Bhujagapaksha recurs in v. 307, where it apparently forms two words: bhujaga = 1, paksha = 2, purposing, at the same time, to represent a Rudra-foot. There may be the possibility of attributing the same meaning to it in this instance, viz. bhujaga = 1, pakshagati (garuḍa) = 1, śikhibraja (sun?) = 1, to denote the three *pâdas*; or bhujaga = 1, pakshagati = 1, śikhi (parvata) = 8, to denote the number of *feet*; (śikhibraja, if dinapa, however, properly denotes 12). The above reading has been framed to avoid, as ordered, the aja at other places but the 6th and 10th; but examining, for instance v. 301, it appears that whilst it *must* occur at the said places, it *may* occur, if not forbidden, also elsewhere.

The scheme of the verse:

20 M. 1 2 3 4  
 14 M. 5 VI 7  
 13 M. 8 9 X

ಚಿತ್ರಂ

H. ಭುಜಗಪಕ್ಷ-ಗತಿ ಶಿಖಿ

ಬ್ರಜ-ಪಾದ-ಗಣಮೊಳಗಿರೆ ರಸ-ದಸಮದೊಳ್ ಪೆರಿಗಣಧೋ  
 ಕ್ಷಜ-ಗಣಮಾದೊಡದು ಚಿತ್ರಂ. ||

ಉಪಚಿತ್ರಿಕೆ

D., B. (& L. for the 1st line) ಭುಜಪಕ್ಷ-ಯುಗ-ಧೂಮ

ಧ್ವಜ-ಪಾದ-ಗುರುವಿನೊ [L. ಧ್ವಜ ಪಾಳ ಸಣವಿಗ]  
 ಳಜನಿರ್ದ ರಸದೊಳಂ ಪೆರಿವೆಡೆಗಳೊಳಧೋ  
 ಕ್ಷಜ-ಗಣಮಾದೊಡದುಪಚಿತ್ರಿಕೆ. ||

ವಿಚಿತ್ರಂ

K., M. ಭುಜಪಕ್ಷ-ಯುಗಳ-ಧೂಮ

ಧ್ವಜ-ಪಾದ-ಗಣದೊ  
 ಳಜನಿರ್ದಂ ರಸದೊಳ್ ನಿಜ ಪೆರಿವೆಡೆಗಳೊಳಧೋ [K. ಕೆಸರವೆಡೆ]  
 ಕ್ಷಜ-ಗಣಮುಮಾದೊಡದು ವಿಚಿತ್ರಂ, ಕೆಳದೀ! || [K. ದೊಡದುನೆಚೆ]

ಚಿತ್ರಂ

Sb., Ra. (=H.) ಭುಜಗಪಕ್ಷ-ಗತಿ-ಶಿಖಿ

ವ್ರಜ-ಪಾದ-ಗಣಮೊಳಗಿರೆ ರಸ-ದಶಮದೊಳ್ ಪೆರಿಗಣಧೋ  
 [Sb. ಸಣವಿನೊಳ್ಗೆರೆ]  
 ಕ್ಷಜ-ಗಣಮಾದೊಡದು ಚಿತ್ರಂ. || [Ra. ಚಿತ್ರಾ]

### 3. The Citralatē (Uçita, Viçitra, Citra)

276. "When at the beginning (tudi) a Rudra-foot occurs, and the whole verse (pada) bears the variegated form of the preceding (metre, the Citra, wherein the Rudra-feet are intermixed with those of the two other classes), it is the Citralatē" (the Brahma after the Rudra of the first line happening only on account of the Rudra chosen).



H. (=Ra., & nearly Sb.) ತುದಿಯೊಳಿಶ್ವರ-ಗಣ

ಮೊದವಿರೆ, ಪದವೆಲ್ಲಂ, |

ಮದಗಜ-ಗಮನೆ, ಪೆಟಿಗಣ ಚಿತ್ರಲತೆಯು

ದದೊಳಿದೊಡದೆ ಚಿತ್ರಲತೆಯಕ್ಕುಂ.

|| 301<sup>1)</sup> ||

The scheme of the verse:

9 M. 1 2  
 9 M. — — — — | — — — —

10 M. 3 4  
 10 M. — — — — | — — — — |

18 or 19 M. 5 VI  
 18 or 19 M. — — — — | — — — — | — — — — | — — — —

16. or 17 M. X  
 16. or 17 M. — — — — | — — — — | — — — — | — — — — ||

D., B. ತುದಿಯೊಳಿಶ್ವರ-ಗಣಂ

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ಮೊದಲೊಳಿರೆ, ಪದಮೆಲ್ಲಂ, |

ಮದಗಜ-ಗಮನೆ, ಪೆಟಿಗಣ ಚಿತ್ರದಂ

ದದಿನಿದೊಡದು ತಾಂ ಚಿತ್ರಮಕ್ಕುಂ. || [B. ದದಿನಿದೊಡದೆ ಚಿತ್ರಮಕ್ಕುಂ]

K., M. ತುದಿಯೊಳಿಶ್ವರ-ಗಣಮುಂ

ಮೊದುಂ, ಗಜ-ಗಮನೆ, ಪೆಟಿಗಣಿಂದಂ ಚಿತ್ರಂ | [K. ಮೊದಲಿಂ ಗಜ]

ಮದದೊಳಗಿದೊಡಮದವುಂ [K., for the two lines, only: ಮದದೊಳಗಿದುಂ ತು  
 ಚಿತಂ ನಯದಿಂ]

ವಿದಿತಮಿದೊಡಂತುಚಿತಂ ನಯದಿಂ. ||

Sb. ತುದಿಯೊಳಿಶ್ವರ-ಗಣ [identical with L.]

ಮೊದವಿರೆ, ಪದಮೆಲ್ಲಂ, |

ಮದಗಜ-ಗಮನೆ, ಪೆಟಿಗಣ ಚಿತ್ರೆಯಂ

ಗದೊಳಿದೊಡದೆ ಚಿತ್ರಲತೆಯಕ್ಕುಂ. || [L. ದೊದವಿದೊಡದು ವಿಚಿತ್ರಮಕ್ಕುಂ]

Ra. ತುದಿಯೊಳಿಶ್ವರ-ಗಣ

ಮೊದವಿರೆ, ಪದವೆಲ್ಲಂ, |

ಮದಗಜ-ಗಮನೆ, ಪೆಟಿಗಣ ಚಿತ್ರಲತೆಯಂ

ದದೊಳಿದೊಡದೆ ಚಿತ್ರಲತೆಯಕ್ಕುಂ. ||

1) The ನೆ of foot vi. and ದೆ of x. may be taken either as short or long; the second line may be joined to the first.

## 4. The Five Akkaras

## ಎಯ್ದಕ್ಕರಲಕ್ಷಣಮು ಪೇಳ್ವೆಂ

277. The *great* (piri) *Akkara*. At the beginning of the first line an aja; then five vishnus; at the end (tudi) a rudra. At the beginning of the second line an aja; then four vishnus; at the 6th place an aja; then a rudra. The feet of the third line are in name the same as those of the first; and those of the fourth line in name the same as those of the second.

## ಪಿರಿಯಕ್ಕರಂ

ಮೊದಲೊಳಜ-ಗಣಂ ಕುಂದದೆ ಬಕ್ಕತ್ತಮೆಯ್ದು ಗಣಂಗಳೆ ವಿಷ್ಟುವಕ್ಕುಂ;  
ತುದಿಯೊಳೆಂಬ ತಾಣದೊಳೆಲ್ಲಿಯುಂ ಕಂದರ್ಪರಿಪು-ಗಣಂ ನೆಲಸಿ ನಿಲಕ್ಕೆ; |  
ಪದದೊಳೆರಡೆಂಬ ಸಂಖ್ಯೆಯೊಳಾಱಿಱಿಪೊಳಜ-ಗಣಂ ಸಮವಾಯಮಪ್ಪೊಡಕ್ಕುಂ,  
ಸದಮಳೇಂದು-ನಿಭಾನನೇ, ಕರ್ತೃವಿನಿಷ್ಟದಿನರಿದು ಪಿರಿಯಕ್ಕರಂ. || 302 ||

The scheme of the verse:

|             |   |   |   |   |   |    |   |
|-------------|---|---|---|---|---|----|---|
|             | 1 | 2 | 3 | 4 | 5 | 6  | 7 |
| 32 M.       | — | — | — | — | — | —  | — |
|             | 1 | 2 | 3 | 4 | 5 | VI | 7 |
| 32 M.       | — | — | — | — | — | —  | — |
|             | 1 | 2 | 3 | 4 | 5 | 6  | 7 |
| 33 M.       | — | — | — | — | — | —  | — |
|             | 1 | 2 | 3 | 4 | 5 | VI | 7 |
| 30 or 29 M. | — | — | — | — | — | —  | — |

Sb. ಮೊದಲೊಳಜ-ಗಣಂ ಕುಂದದೆ ಬಕ್ಕು ತಲೆಯ್ದು ಗಣಂಗಳೆ ವಿಷ್ಟುವಕ್ಕುಂ;  
ತುದಿಯೊಳೆಂಬ ತಾಣದೊಳೆಲ್ಲಿಯುಂ ಕಂದರ್ಪರಿಪು-ಗಣಂ ನೆಲಸಿ ನಿಲೆ, |  
ಪದದೊಳೆರಡೆಂಬ ಸಂಖ್ಯೆಯೊಳಾಱಿಱಿಪೊಳಜ-ಗಣಂ ಸಮವಾಯಮಪ್ಪುದಕ್ಕುಂ,  
ಸದಮಳೇಂದು-ನಿಭಾನನೇ, ಕರ್ತೃವಿನಿಷ್ಟದಿನಂತಿದು ಪಿರಿಯಕ್ಕರಂ. ||

Ra. ಮೊದಲೊಳಜ-ಗಣಂ ಕುಂದದೆ ಬಕ್ಕತ್ತಲೆಯ್ದು ಗಣಂಗಳೆ ವಿಷ್ಟುದಕ್ಕುಂ;  
ತುದಿಯೊಳೆಂಬ ತಾಣದೊಳೆಲ್ಲಿಯುಂ (ಕಂ)ದರ್ಪರಿಪು-ಗಣಂ ನೆಲಸಿ ನಿಲೆ, |  
ಪದದೊಳೆರಡೆಂಬ ಸಂಖ್ಯೆಯೊಳಾಱಿಱಿಪೊಳಜ-ಗಣಂ ಸಮವಾಯಮಪ್ಪೊಡಕ್ಕುಂ,  
ಸದಮಳೇಂದು-ನಿಭಾನನೇ, ಕರ್ತೃವಿನಿಷ್ಟದಿನಂತಿದು ಪಿರಿಯಕ್ಕರಂ. ||

K., M. ಮೊದಲೊಳೆ ಜಗಣಂಗಳ್ ಕುಂದದೆ ಬಕ್ಕು ಮತ್ತಮೆಯ್ದು ಗಣಂಗಳು ವಿಷ್ಟುವಕ್ಕುಂ;  
ತುದಿತುದಿಯೊಳೆಂಬ ತಾಣದೊಳೆಲ್ಲಿಯುಂ ಕಂದರ್ಪಹರ-ಗಣಂ ನೆಲಸಿ ನಿಲಕ್ಕೆ; |



ಪದಾಂತ್ಯದೊಳಿರಡೆಂಬ ಸಂಖ್ಯೆಯೊಳಂ ನಾಲ್ಕುಂ ಜಗಣಂ ಸಮವಾಯಮಪ್ಪುದಕ್ಕುಂ;  
ಸ . . . . . ಕರ್ತೃವಿನ್ನಿಷ್ಟದೊಳಿಂತಿದು ಪಿರಿಯಕ್ಕರಾ. ||

H. ಮೊದಲೊಳ್ ಜಗಣಂ ಕುಂದದೆ ಬಕ್ಕತ್ತಮೆಯ್ದು ಗಣಂಗಳೆ ವಿಷ್ಣುವಕ್ಕುಂ;  
ತುದಿಯೊಳೆಂಬ ತಾಣದೊಳೆಲ್ಲಿಯುಂ ಕಂದರ್ಪರಿಪು-ಗಣಂ ನೆಲಸಿ ನಿಲೆ, |  
ಪದದೊಳಿರಡೆಂಬ ಸಂಖ್ಯೆಯೊಳಾಪಿಪೊಳಜಗಣಂ ಸಮವಾಯಮಪ್ಪೊಡಕ್ಕುಂ,  
ಸದಮಳೆಂದು-ನಿಭಾನನೆ, ಕರ್ತೃವಿನ್ನಿಷ್ಟದಿನಂತಿದು ಪಿರಿಯಕ್ಕರಂ. ||

L. ಮೊದಲೊಳು ಅಜ-ಗಣಮಕ್ಕುಂ, ವಿತ್ತವೆಯ್ದು ಗಣ ವಿಷ್ಣುವಕ್ಕುಂ;  
ತುದಿಯೊಳೆಂಬ ತಾಣದಲ್ಲಿ ಕಂದರ್ಪರಿಪು-ಗಣಂ ನೆಲಸಿ ನಿಲೆ; |  
ಪದದೊಳಿರಡೆಂಬ ಸಂಖ್ಯೆಯೊಳ್ ನಾಲ್ಕುಪೊಳಜ-ಗಣಂ ಸಮವಾಯುತಕಂ,  
ಸದಮಳೆಂದು-ನಿಭಾನನೆ, ಕರ್ತೃವಿನ್ನಿಷ್ಟದಿನಂತಿದು ಪಿರಿಯಕ್ಕರಂ. ||

278. The *equal* (dō rē) *Akkara*. Each line has the following 6 feet: two sarasijodaras (vishnus, only of four or five Moras), then an aja, then again two sarasijodaras, and another aja (the final of which is long). So far it is a regular metre, and would be fully so, if for all the places respectively feet of the same number of Moras were selected.

### ದೊರೆಯಕ್ಕರಂ

ಸರಸಿಜೋದರ-ಗಣಮೆರಡಜನುಮಲ್ಲಿ ನೆರೆದಿಕ್ಕೆ, ಮತ್ತಂ  
ಸರಸಿಜೋದರ-ಗಣಮೆರಡಜನುಮಕ್ಕೆ, ಗಣಮುಮಾಟಕ್ಕುಂ. |  
ಸರಸಿಜ-ಲೋಚನೆ, ದೊರೆವೆತ್ತ ಗಣದಿಂ ದೊರೆವೆತ್ತ ಪೆಸರಿಂ  
ದೊರೆಯಾಗಿ ಸಂದುದು ದೊರೆಯಕ್ಕರಮಿದನಱಿವುದೀ ತೆಪದಿಂ. || 303 ||

The scheme of the verse:

|       |         |         |         |         |         |         |
|-------|---------|---------|---------|---------|---------|---------|
|       | 1       | 2       | III     | 4       | 5       | VI      |
| 26 M. | — — — — | — — — — | — — — — | — — — — | — — — — | — — — — |
| 26 M. | — — — — | — — — — | — — — — | — — — — | — — — — | — — — — |
| 26 M. | — — — — | — — — — | — — — — | — — — — | — — — — | — — — — |
| 26 M. | — — — — | — — — — | — — — — | — — — — | — — — — | — — — — |

or in numbers:

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| 5 | . | 4 | . | 3 | . | 5 | . | 5 | . | 4 |
| 5 | . | 4 | . | 3 | . | 5 | . | 5 | . | 4 |
| 4 | . | 4 | . | 4 | . | 5 | . | 5 | . | 4 |
| 5 | . | 4 | . | 4 | . | 4 | . | 5 | . | 4 |

- K., M. ಸರಸಿಜೋದರ-ಗಣಮೆರಡಜನುಮಲ್ಲಿ ನೆರದಿಕ್ಕೆ, ಮತ್ತಂ  
ತಿರೆರಡು ಸೂಳ್ ಬಂದಾಗಮಿಂತೊಪ್ಪೆಯಿಂದ್ರವಿಖ್ಯಾತಂ, |  
ಸರಸಿಜ-ಲೋಚನೆ, ದೊರೆವೆತ್ತ ಪೆಸರಿ  
ದೊರೆಯಾಗಿ ಸಂದುದಿರುತರ ದೊರೆಯಕ್ಕರಮಿದನಲಿವುದೀ ತೆಲಿದಿಂದಂ, ಕಾಂತೇ! ||
- Ra. ಸರಸಿಜೋದರ-ಗಣಮೆರಡೆರಡುನಮಲ್ಲಿ ನೆರದಿಕ್ಕೆ, ಮೊತ್ತಂ  
ಸರಸಿಜೋದರ-ಗಣಮೆರಡುಮಕ್ಕೆ, ಗಣಮುಮಾಲಿಕ್ಕಂ, |  
ಸರಸಿಜ-ಲೋಚನೆ, ದೊರೆವೆತ್ತರಧಿದೊರೆವೆತ್ತ ಪೆಸರಿ  
ದೊರೆಯಾಗಿ ಸಂದುದು ದೊರೆಯಕ್ಕುಮಿದನಲಿವುದೀ ತೆಲಿದಿಂ. ||
- Sb. ಸರಸಿಜೋದರ-ಗಣಮೆರಡಜನುಮಲ್ಲಿ ನೆರದಿಕ್ಕೆ, ಮತ್ತಂ  
ಸರಸಿಜೋದರ-ಗಣಮೆರಡಜನುಮಕ್ಕೆ, ಗಣಮುಮಾಲಿಕ್ಕಂ. |  
ಸರಸಿಜ-ಲೋಚನೆ, ದೊರೆವೆತ್ತ ಗಣದಿಂ ದೊರೆವೆತ್ತ ಪೆಸರಿಂ  
ದೊರೆಯಾಗಿ ಸಂದುದು ದೊರೆಯಕ್ಕರಮಿದನಲಿವುದೀ ತೆಲಿದಿಂ. ||
- L. ಸರಸಿಜೋದ್ರವ-ಗಣಮೆರಡುಜನುಮಲ್ಲಿ ನೆರದಿಕ್ಕು, ಮಾತ್ತೆಂ  
ಸರಸಿಜೋದರ-ಗಣಮೆರಡುಂಜನಿಮಲ್ಲಿಂ ಕೆಳಗವು ಮೂಲಿಕೆ, |  
ಸರಸಿಜ-ಲೋಚನೆ, ದೊರೆವೆತ್ತ ಗಣದಿಂದಂ  
ಧರೆಯೊಳಗಿರಿ ಸಂದಿರೆ ದೊರೆಯಕ್ಕರವಿದನಲಿವುದೀ ತೆಲಿದಿಂ. ||
- H. ಸರಸಿಜೋದರ-ಗಣಮೆರಡೆರಡುಮವಲ್ಲಿ ನೆರದಿಕ್ಕೆ; ಮತ್ತಂ  
ಸರಸಿಜೋದರ-ಗಣಮೆರಡುಮಕ್ಕೆ, ಗಣಮುಮಾಲಿಕ್ಕಂ. |  
ಸರಸಿಜ-ಲೋಚನೆ, ದೊರೆವೆತ್ತ ಪೆಸರಿ  
ದೊರೆಯಾಗಿ ಸಂದುದು ದೊರೆಯಕ್ಕರಮಿದನಲಿವುದೀ ತೆಲಿದಿಂ. ||

279. The *middle* (naḍu) *Akkara*. Each line is as follows: One jalajasambhava (bramha), three jalaruhodaras (vishṇus), and one kāmāntaka (rudra, the final of which is long). The number of feet, therefore, is five (kāmabāṇāvali!).

### ನಡುವಣಕ್ಕರಂ.

ಜಳಜಸಂಭವ-ಗಣಮಕ್ಕೆ ಮೊದಲೊಳೇ; ನಡುವೆ ಮೂಲುಂ  
ಜಳರುಹೋದರ-ಗಣಮಕ್ಕೆ; ಕಾಮಾಂತಕ-ಗಣಮಕ್ಕುಂ, |  
ತಿಳಕದಂತಿರೆ ತಲೆಯೊಳೇ ಬಂದಿಕ್ಕೆ; ಕಾಮಬಾಣಾ  
ವಳಿಯ ಪಾಂಗೆಯ್ಗೆ ಗಣಮಕ್ಕೆ ನಡುವಣಕ್ಕರಕೆ, ಸಖೀ!



The scheme of the verse:

|       |   |   |   |   |   |   |
|-------|---|---|---|---|---|---|
| 24 M. | 1 | 2 | 3 | 4 | 5 |   |
|       | — | — | — | — | — |   |
| 24 M. | — | — | — | — | — | • |
| 24 M. | — | — | — | — | — |   |
| 24 M. | — | — | — | — | — |   |

or in numbers:

|   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|--|
| 3 | . | 4 | . | 5 | . | 5 | . | 7 |  |
| 3 | . | 4 | . | 5 | . | 5 | . | 7 |  |
| 3 | . | 4 | . | 5 | . | 5 | . | 7 |  |
| 3 | . | 5 | . | 5 | . | 5 | . | 6 |  |

H. ಜಳಸಂಭವ-ಗಣಮಕ್ಕೆ ಮೊದಲೊಳಿ, ನಡುವೆ ಮೂಲಿಂ  
ಜಳರುಹೋದರ-ಗಣಮಕ್ಕೆ, ಕಾಮಾಂತಕ-ಗಣಮಕ್ಕು |  
ತಿಳಿದಂತಿರೆ ತಲೆಯೊಳಿಂಬ ತೆಕ್ಕೆ, ಕಾಮಬಾಣಾ  
ವಳಿಯಾ ಪಾಂಗೆಯ್ದು ಗಣಮಕ್ಕೆ ನಡುವಣಕ್ಕರಕ್ಕೆ, ಸಖೀ! ||

M. ಜಳಜಸಂಭವ-ಗಣಮಕ್ಕೆ ಮೊದಲೊಳು, ನಡುವೆ  
ಜಳರುಹೋದರ-ಗಣಮಕ್ಕೆ, ಬಳಿಕ್ಕ ಕಾಮಾರಿ-ಗಣಂ |  
ತಿಳಕದಂತಿರೆ ಕಡೆಯೊಳ್ ಬಂದುಯಿಕ್ಕೆ, ಕಾಮಬಾಣಾ  
ವಳಿಯಂ ಪಾಂಗೆಯ್ದಿ ಗಣವಕ್ಕೆ ನಡುವಣಕ್ಕರಕ್ಕೆ; ಪೆಸರಿಂತು, ಸಖೀ! ||

sb. ಜಳಜಸಂಭವ-ಗಣಮಕ್ಕೆ ಮೊದಲೊಳಿ, ನಡುವೆ ಮೂಲಿಂ  
ಜಳರುಹೋದರ-ಗಣಮಕ್ಕೆ, ಕಾಮಾಂತಕ-ಗಣಂ ಬಕ್ಕುಂ, |  
ತಿಳಕದಂತಿರೆ ತಲೆಯೊಳಿ ಬಂದಿಕ್ಕೆ, ಕಾಮಬಾಣಾ  
ವಳಿಯ ಪಾಂಗೆಯ್ದಿ ಗಣವಕ್ಕೆ ನಡುವಣಕ್ಕರಕ್ಕೆ; ಪೆಸರಿಂತು, ಸಖೀ! ||

Ra. ಜಳಸಂಭವ-ಗಣಮಕ್ಕೆ ಮೊದಲೊಳಿದಮೊಳಿ, ನಡುವೆ ಮೂಲಿಂ  
ಜಳರುಹೋದರ-ಗಣಮಕ್ಕೆ, (ಕಾ)ಮಾಂತಕ-ಗಣಮಕ್ಕುಂ |  
ತಿಳಿದಂತಿರೆ ತಲೆಯೊಳಿಂಬ ತೆಕ್ಕೆ, ಕಾಮಬಾಣಾ  
ವಳಿಯಾ ಪಾಂಗೆಯ್ದು ಗಣಮಕ್ಕೆ . . . . . ||

L. ಜಲಸಂಭವ-ಗಣಮಕ್ಕು ಮೊದಲೊಳು, ನಡುವೆ ಮೂರಿಂ  
ಜಲರುಹೋದರ-ಗಣಮಕ್ಕುಂ, ಬಳಿಕ ಕಾಮಾರಿಗಣಂ |  
ತಿಲಕದಂತಿರೆ ಲತೆಗಳೊಳು ಬಂದಿಕ್ಕೆಮಾ ಕಾಮಬಾಣಾ  
ವಳಿ ಪಾಂಗಿಯೆಡೆಗಕ್ಕೆ . . . . . ||

280. The nice (pēdē) Akkara. Each line consists of four feet in the following order:  
a vanajasambhava (brahma), two vanaruhodaras (vishṇus), and a rudra.

### ಎಡೆಯಕ್ಕರಂ

ವನಜಸಂಭವ-ಗಣಮಕ್ಕು ಮೊದಲೊಳತ್ತಲ್  
ವನರುಹೋದರ-ಗಣ-ಯುಗಳಮದಕ್ಕು, ರು |  
ದ್ರನದಪಿಂತ್ಯದೊಳು ಬಂದಿಕ್ಕು, ನಾಲ್ಕೆ ಗಣ  
ವಿನಿತೆ, ವನಿತೆ, ಕೇಳ್, ಎಡೆಯಕ್ಕರಕ್ಕನಿಸುಂ.

|| 305 ||

The scheme of the verse:

19 M.    1        2        3        4  
          |        |        |        |  
19 M.    |        |        |        |  
18 M.    |        |        |        |  
18 M.    |        |        |        |  
19 M.    |        |        |        |

or in numbers:

3 . 4 . 5 : 7  
3 . 4 . 4 . 7 |  
3 . 5 . 5 . 5  
3 . 5 . 5 . 6 ||

H. ವನಜಸಂಭವ-ಗಣಮಕ್ಕು ಮೊದಲೊಳತ್ತಲು  
ವನರುಹೋದರ-ಗಣ-ಯುಗಮಕ್ಕು, ರು |  
ದ್ರನಂತದಪಿಂತೆದೊಳಂ ಬಂದು, ನಾಲ್ಕೆ ಗಣ  
ವಿನಿತೆ, ವನಿತೆ, ಕೇಳ್, ಎಡೆಯಕ್ಕರಕ್ಕನಿಸುಂ. ||

Sb. ವನಜಸಂಭವ-ಗಣಮಕ್ಕು ಮೊದಲೊಳತ್ತಲ್  
ವನರುಹೋದರ-ಗಣ-ಯುಗಮಕ್ಕು, ರು |  
ದ್ರನಂತದಪಿಂತ್ಯದೊಳಂ ಬಂದು, ನಾಲ್ಕೆ ಗಣ  
ದನಿತೆ, ಕೇಳ್, ಎಡೆಯಕ್ಕರಕ್ಕನಿಸುಂ. ||



K., M. ವನಜಸಂಭವ-ಗಣಮಕ್ಕೈ ಮೊದಲೊಳಿತ್ತಲ್  
ವನರುಹೋದರ-ಗಣ-ಯುಗಳಮವಕ್ಕೈ, ರು |  
ದ್ರನದಲಿಂತ್ಯದೊಳ್ ಬಂದಿಕ್ಕೈ, ನಾಲ್ಕು ಗಣ  
ಮನಿತುಮೆಸೆವ ಕಡೆಯಕ್ಕರಕ್ಕೈ ಮಾತ್ರೇಗಳ್. ||

Ra. . . . . ರು |  
ದ್ರನಿಂತದಲಿಂತ್ಯದೊಳಂ ಬಂದು ನಾಲ್ಕಿಡೆ ಗಣ  
ವಿನಿತೆ, ಕೇಳ್, ಎದೆಯಕ್ಕರಕ್ಕೈನಿಸುಂ. ||

281. The *little* (kiri) *Akkara*. Each line consists of the following three feet: two pōḍēyalars (vishṇus) and a śaṅkara (rudra).

ಕಿಱಿಯಕ್ಕರಂ

ಪೊಡೆಯಲರಿರ್ಬರು ಮೊದಲೊಳಿಕ್ಕೈ,  
ಜಡೆಯ ಶಂಕರನೊರ್ಬಂ ತುದಿಯೊಳಿಕ್ಕೈ, |  
ಮಡದಿ, ಕೇಳ್, ಮೂಱು ಗಣಮೆಸೆದಿಕ್ಕೈ;  
ಗಡ, ಕಿಱಿಯಕ್ಕರಕ್ಕಿದೆ ಲಕ್ಷಣಂ!

|| 306 ||

The scheme of the verse:

15 M.     1         2         3  
          |         |         |  
17 M.     |         |         |  
15 M.     |         |         |  
16 M.     |         |         |

or in numbers:

4 . 5 . 6  
5 . 6 . 6 |  
5 . 4 . 6  
4 . 5 . 7 ||

H. ಪೊಡೆಯಲರಿರ್ಬರ್ ಮೊದಲೊಳಿಕ್ಕೈ,  
ಜಡೆಯ ಶಂಕರನೊಬ್ಬಂ ತುದಿಯೊಳಿಕ್ಕೈ, |  
ಮಡದಿ, ಕೇಳ್, ಮೂಱಿಡೆ ಗಣಮೆಸೆದಿಕ್ಕೈ;  
ಗಡ, ಕಿಱಿಯಕ್ಕರಕ್ಕಿದೆ ಲಕ್ಷಣಂ! ||

D., B. ತಡೆಯದೆ ಹರಿ-ಯುಗಂ ಮೊದಲೊಳಿರ್ಕೆ,  
ಜಡೆಯ ಶಂಕರನೊರ್ವಂ ತುದಿಯೊಳಿರ್ಕೆ, |  
ಮಡದಿ, ಕೇಳ್, ಮೂಲಿ ಗಣಮೆಸೆದಿರ್ಕೆ; [D. ಕೇಳ್ ಗುರುಗಣಮೆಸೆದಿರ್ಕೆ]  
ಗಡ, ಕಿಲಿಯಕ್ಕರಕ್ಕಿದು ಲಕ್ಷಣಂ! ||

K., M. ತಡೆಯದೆ ಹರಿ-ಯುಗಂ ಮೊದಲೊಳಿಕ್ಕೆ,  
ಜಡೆಯ ಶಂಕರನೊರ್ವಂ ಕಡೆಯೊಳಿಕ್ಕೆ, | [L. ಕಡೆಯೊಳಿಕ್ಕುಂ]  
ಮಡದಿ, ಕೇಳ್, ಸುರ-ಗಣಮೆಸೆದಿಕ್ಕೆ; [Sb.-ಮೂಲಿಡೆ ಗಣಮೆಸೆದಿಕ್ಕೆ]  
[L. -ಮೂಲಿ ಗಣಮೊಸದಿಕ್ಕುಂ]  
ಕಡ, ಕಿಲಿಯಕ್ಕರಕ್ಕಿದುವೆ ಲಕ್ಷಣಂ! || [Sb.-ಕ್ಕಿಡೆ ಲಕ್ಷಣಂ] [L.-ಕ್ಕಿದು ಲಕ್ಷಣಂ]

Ra. ಮೊಡೆಯಲದಿರ್ಬ ಮೊದಲೊಳಿಕ್ಕೆ,  
ಜಡೆಯ ಶಂಕರನೊಬ್ಬಂ ತುದಿಯೊಳಿಕ್ಕೆ, |  
ಮೊಡದಿ, ಕೇಳ್, ಮೂಲಿಡೆ ಗಣಮೆಸೆದಿರೆ,  
ಗಡ, ಕಿಲಿಯಕ್ಕರಕ್ಕಿದೆ ಲಕ್ಷಣಂ! ||

### 5. The Elé<sup>1)</sup>

282. The Elé. There occur 6 (bhujaga=1, paksha=2, pura=3) feet (of which two are bhujagapakshas i. e. bhujagadhâris); the 6th foot forms an aja.

ಎಳೆಯ ಲಕ್ಷಣಮಂ ಪೇಳ್ವೆಂ

ಭುಜಗ-ಪಕ್ಷ-ಪುರ-ಗಣ-\*

ಬ್ರಜದೊಳಾಱಿಱೊಳಪ್ಪು

ದಜಗಣೀಳೆ, ಭವತಿ!

|| 307 ||

The scheme of the verse:

1 2 3 4  
— — — | — — — \* — — — | — — —  
5 VI  
— — — | — — — ||

Sb. ಭುಜಗ-ಪಕ್ಷ-ಪುರ-ಗಣ-

ಬ್ರಜದೊಳಾಱಿಱೊಳಪ್ಪು

ದಜ-ಗಣೀಸಿಭವತಿ! ||

1) The reading of the last line of the verse in the MSS. is doubtful; elé (not é lé), however, is the form given in v. 68. Cf. the note to v. 300.



K., M. ಅಜ-ಪಕ್ಷ-ಸುರ-  
 ವ್ರಜದೊಳಾಟಿಪೊಳಪ್ಪು  
 ದು ಜಗದೊಳೆಳೆನಿಭವತಿ! ||

Ra. ಭುಜಗ-ಪಕ್ಷ-ಪುರ-ಗಣ-  
 ಬ್ರಜದೊಳಾಟಿಪೊಳಪ್ಪು  
 ದಜ-ಗಣೆಳೆನಿಭಗತಿ! ||

H. ಭುಜಗ-ಪಕ್ಷ-ಪುರ-ಗಣ-  
 ಬ್ರಜದೊಳಾಟಿಪೊಳಪ್ಪು  
 ದಜ-ಗಣೆಳೆನಿಭಗತಿಂ. ||

### 6. The Akkarikē

### ಅಕ್ಕರಿಕೆಯ ಲಕ್ಷಣಮು ಪೇಳ್ತೆಂ

283. The Akkarikē is a Canarese Samavṛitta (cf. v. 276), somewhat connected with the Kusuma viçitra of v. 162. Each line shows the following 6 (khara or kara, see v. 244) feet: a Proceleusmatic (muraripu), a Spondee (bomma), a Proceleusmatic, a Spondee, a Proceleusmatic, a Choriambus (*i. e.* a Dactyl and a long syllable). At every 6th syllable occurs Caesura, and after it another Alliteration.

The scheme is four times:

~~~~~ | — — \* ~~~~~ | — — \* ~~~~~ | — ~. —

or in numbers:

4 . 4 . \* 4 . 4 \* 4 . 4 . 2

### ಅಕ್ಕರಿಕೆ

ಮುರರಿಪು, ಬೊಮ್ಮಂ, ಮುರರಿಪು, ಬೊಮ್ಮಂ, ಮುರರಿಪು, ಶೂಲಧರಂ  
 ಸರಸದೆ ನಿಲ್ಕುಂ; ಖರ-ಗಣಮಕ್ಕುಂ ಸುರುಚಿರ-ಮಾತ್ರೈಗಳಿಂ; |<sup>1)</sup>  
 ನಿರುಪಮದಿಂದಂ ಪರಿಮಿತಮಪ್ಪಂತಿರಿ, ಯತಿಯಾಟಿಪೊಳಂ<sup>2)</sup>  
 ಬರಿ, ತರಳಾಕ್ಷಿ, ಧರಿಯೊಳಿದೆತ್ತಂ ಕರಮೆಸೆವಕ್ಕರಿಕೇ. || 308 ||

1) H. ಶಿರದೊಳೆ ನಿಲ್ಕುಂ ಖರ-ಗಣಮಕ್ಕು ಸುರುಚಿರ-ಮಾತ್ರೈಗಳಿಂ; Ra. ಸರಸದೆ ನಿಲ್ಕುಂ ಖರ-ಗಣಮಕ್ಕುಂ . . . ; K. M . . . . ಖರ-ಗಣಮಕ್ಕುಂ; D. B. ಸರಸದೆ ನಿಲ್ಕುಂ ಕರಿ-ದಶ-ಸಂಖ್ಯಾ-ಸುರುಚಿರ-ಮಾತ್ರೈಗಳಿಂ.

2) H. ಯತಿ ರಿತುಯೆತ್ತಂ; Ra. ಯತಿ ರಿತುಯೆತ್ತಂ; M. ಯತಿ ಎತುಸಾರದೊಳ್; K. ಯತಿ ರುತುಸುರರೊಳ್; L. ಯತಿ ರುತುಶರದೊಳ್; D. B. ಯತಿ ಪಟೆ-ಶರದೊಳ್. ಋತು = 6.

## 7. The Caupadi (Caupadigē)

ಚೌಪದಿಯ (ಚೌಪದಿಗೇಯ) ಲಕ್ಷಣಮು ಪೇಳ್ವೆಂ

284. The Caupadi too is to be considered a Canarese Samavṛitta according to the author's views (else he would somewhere have introduced a Dactyl instead of the Proceleusmatic, etc.). Each line consists of a Proceleusmaticus (madanapitṛi) and a Choriambus (śaṅkara, i. e. in practice a Dactyl and a long syllable).

The scheme is four times:

UUUU | —UU . —

or in numbers:

4 . 4 . 2

ಚೌಪದಿ

ಮದನನ ತಂದೆಯ ಮುಂ

ದೊದವಿದ ಶಂಕರನೊಳ್ |

ಪುದಿದಿರೆ, ಸಂದುದು, ನೋ

ಡಿದು, ಸತಿ, ಚೌಪದಿಗೇ. [D., B. ಸರಿ ಚೌಪದಿ ಕೇಳೆ] || 309 ||

K., M. ಮದನನ ತಂದೆಯ ಮುಂ

ದುದಯಿಸೆ ಶಂಕರನೊಳ್ |

ಪೊದವಿರೆ, ಸಂದುದು, ನೋ

ಡಿದು, ಸತಿ, ಚೌಪದಿಗೇ. ||

Ra., H. ಮದನನ ತಂದೆಯ ಮುಂ

ದುದಯಿಸೆ ಶಂಕರನೊಳ್ |

ಪಾದವಿರೆ, ಸಂದುದು, ನೋ

ಡಿದು, ಸತಿ, ಚೌಪದಿಗೇ. ||

## 8. The Chandovatamsa (Chandovasanta)

ಛಂದೋವತಂಸಕ್ಕೆ ಲಕ್ಷಣಮು ಪೇಳ್ವೆಂ

285. The Chandovatamsa. Each line contains first three mandaradharas (vishṇu), then a bisaruhajanma (brahma) in its end.



## ಛಂದೋವತಂಸಂ

ಮಂದರಧರ-ಗಣಮೆಸೆದಿರೆ ಮೊದಲೊಳೆ,  
 ಬಂದಿರೆ ನಾಲ್ಕುಕೆ ಬಿಸರುಹಜನ್ಮಂ; |  
 ಸಂದುದು ಲಕ್ಷಣಮಿ ತೆಲಿದಿಂದಂ  
 ಛಂದೋವತಂಸಕೆ, ಮದಗಜ-ಗಮನೆ!

|| 310<sup>1)</sup> ||

The scheme of the verse:

|             |               |   |   |   |
|-------------|---------------|---|---|---|
|             | 1             | 2 | 3 | 4 |
| 16 M.       | —   —   —   — |   |   |   |
| 16 M.       | —   —   —   — |   |   |   |
| 16 M.       | —   —   —   — |   |   |   |
| 16 or 17 M. | —   —   —   — |   |   |   |

H. ಮಂದರಧರ-ಗಣಮೆಸೆದಿಕ್ಕೆ ಮೊದಲೊಳೆ;  
 ಬಂದಿಕ್ಕು ನಾಲ್ಕೆ; ವಿಸಮಹಂ ಜನ್ಮಂ |  
 ಸಂದುದು; ಲಕ್ಷಣಮಿ ತೆಲಿದಿಂದಂ  
 ಛಂದೋವತಂಸಕ್ಕೆ ಸಂದುದು, ಮದಗಜ-ಗಮನೆ! ||

Ra. ಮಂದರಧರ-ಗಣಮೆಸೆದಿಕ್ಕೆ ಮೊದಲೊಳೆ;  
 ಬಂದಿಕ್ಕುಂ ನಾಲ್ಕೆ; ವಿಸಮಹುಂ ಜನ್ಮಂ |  
 ಸಂದುದು; ಲಕ್ಷಮಿ ತೆಲಿದಿಂದಂ  
 ಛಂದೋವತಂಸಕ್ಕೆ ಸಂದುದು, ಮದಗಜ-ಗಮನೆ! ||

Sb. ಮಂದರಧರ-ಗಣಮೆಸೆದಿಕ್ಕೆ ಮೊದಲೊಳೆ;  
 ಬಂದಿಕ್ಕುಂ ನಾಲ್ಕೆ; ಬಿಸರುಹ-ಜನ್ಮಂ |  
 ಸಂದುದು; ಲಕ್ಷಣಮಿ ತೆಲಿದಿಂದಂ  
 ಛಂದೋವತಂಸಕ್ಕೆ ಸಂದುದು, ಗಜ-ಗಮನೆ! ||

1) The *meaning* of the readings of K., M. and L. only well agrees with the construction of this metre as far as it appears in the verses; according to it this verse is presented. If we read "gamane" instead of "gamanē", the last line contains a Mora in excess, occasioned by the first foot "čhandôva" (— —) that is the reading of all the MSS. The ನಾಲ್ಕೆ, ನಾಲ್ಕುಂ must refer to the number of the feet of a line.

K., M. ಮಂದರಧರ-ಗಣಮೆಸೆದಿರೆ ಮೊದಲೊಳ್,  
 ಪೊಂದಿರೆಯುಂ ಕಡೆಯೊಳಜಂ, |  
 ಸಂದುದು ಲಕ್ಷಣಮವನಿಯೊಳೆಂದುಂ  
 ಛಂದೋವತಂಸಮಂಬುಜ-ವದನೆ! ||

L. ಮಂದರಧರ-ಗಣ ಬಂದಿರೆ ಮೊದಲೊಳು;  
 ಕುಂದದೆ ಬಂದಿರೆ ನಾಲ್ಕುಂ; ತುದಿಯೊಳು ವಿಷರುಹ-ಜಲ್ಮಂ |  
 ಸಂದುದು; ಲಕ್ಷಣಮವನಿಯೊಳಿ ತೆಲಿದಿಂದಂ  
 ಛಂದೋವಸಂತಕೆ ಸಲೆ ಗಜ-ಗಮನೆ! ||

### 9. The Madanavati

#### ಮದನವತಿಲಕ್ಷಣಂ

286. The Madanavati. "When there are 5 (vishaya) madanapitri (vishnu) feet and afterwards a long syllable occurs" (it is the Madanavati); "the same line is formed, when a hara-pada (rudra) is found after 4 upendras" (vishnus); or "when a hari stands at the end of 3 madanaharas" (rudras, and is followed by the long syllable), "it is the Madanavati". Feet of the same number of Moras interchange.

#### ಮದನವತಿ

ಮದನನ ತಂದೆಯ ಗಣಮವು ವಿಷಯದೊಳಿರೆ, ಗುರು ಮುಂ  
 ದೊದವಿರೆ; ಪದದೊಳಮದಲಿ ಮೊಲಪ್ಪುದು ಹರ-ಪದಮುಂ |  
 ವಿದಿತಮುಪೇಂದ್ರ-ಚತುಷ್ಟಯದಿತ್ತಲಬುಜ-ವದನೇ,  
 ಮದನಹರ-ತ್ರಯದಿಂ ಹರಿ ಕಡೆ ಪಡೆ, ಮದನವತೀ. || 311 ||

The scheme of the metre as to Moras is four times either:

22 M. 1 2 3 4 5  
 ಉಉಉಉ | —ಉಉ | ಉಉಉಉ | ಉಉಉಉ | ಉಉಉಉ | —

or

1 2 3 4 5  
 ಉಉಉಉ | —ಉಉ | ಉಉಉಉ | ಉಉಉಉ | ಉಉಉಉ —

or

2 2 3 4  
 ಉಉಉಉ — | ಉಉಉಉಉಉ | ಉಉಉಉಉಉ | ಉಉಉಉಉಉ | —

The first structure in numbers:

4 . 4 . 4 . 4 . 4 . 2 (i. e. one long)



H. ಮದನನ ತಂದೆಯ ಗಣಮೂರ್ವಿಷಯದೊಳಿರೆ, ಮುಂ  
ದೊದವಿರೆ, ಪದದೊಳಮದಲಿ ವೊಲಪ್ಪುದು ಹರಪದಮುಂ |  
ವಿದಿತಮುಪೇಂದ್ರ-ಚತುಷ್ಟಯದಿಂದಬುಜಜನುಂ  
ಮದನಹರ-ತ್ರಯದಿಂ ಪಂ ಕಡೆ ಪಡೆದ ಮದನವತಿ. ||

Sb. ಮದನನ ತಂದೆಯ ಗಣಮವು ವಿಷಯದೊಳಿರೆ, ಗುರು ಮುಂ  
ದೊದವಿರೆ, ಪದದೊಳಮದಲಿ ವೊಲಪ್ಪುದು ಹರಪದಮುಂ |  
ವಿದಿತಮುಪೇಂದ್ರಂ ಚತುಷ್ಟಯದಿಂದಬುಜಜನುಂ  
ಮದನಹರ-ತ್ರಯದಿಂ ಪರಿವಡೆ ಪಡೆದ ಮದನವತಿ. ||

Ra. ಮದನನ ತಂದೆಯ ಗಣಮೌ ವಿಷಯದೊಳಿರೆ, ಮುಂ  
ದೊದವಿರೆ ಪದದೊಳಮದಲಿ ವೊಲಪ್ಪುದು ಹರಪದಮುಂ |  
ವಿದಿತಮುಪೇಂದ್ರಂ ಚತುಷ್ಟಯದಿಂದಬುಜಜನುಂ  
ಮದನಹರ-ತ್ರಯದಿಂ ಪರಿ ಕಡೆ ಪಡೆದ ಮದನವತಿ. ||

K., M. ಮದನನ ತಂದೆಯ ಗುಣಮುಂ ವಿಷಯದೊಳಿರೆ, ಗುರುವೊಂ  
ದೊದವಿರೆ, ಪದದೊಳಮವಲಿ ವೊಲಪ್ಪುದು ಗುರುತರ-ಪದಮುಂ |  
ವಿದಿತಮೆ ವಿದಿತಮೆಚಂದ್ರ-ಚತುಷ್ಟಯದಿಂದತ್ತಂಬುಜ-ವದನೆ,  
ಮದನಹರ-ತ್ರಿತಯಂ ಹರಿ ಕಡೆ ಪಡೆ, ಮದನವತಿ. ||

L. ಮದನನ ತಂದೆಯ ಗಣಮವು ವಿಷಯದೊಳಿರೆ, ಗುರುವೊಂ  
ದೊಂದಂಗನಿವಿರೆ, ಪದದೊಳಿಮರ ವೊಲಪ್ಪಡು ಗುರುಪಾದಮುಂ |  
ವಿದಿತಮುಚಂದ್ರ-ಚತುಷ್ಟಯದಿಂದತ್ತಬ್ಜಮುಂ  
ಮದನಹರ-ತ್ರಿತಿಯಕ್ಕಂ ಹರಿ ಕಡೆ ಪಡೆದುದನ ವೊಲೆ. ||

#### 10. The Gîtiké (Gîtigé, Gîta)

ಗೀತಿಗೆಯ ಲಕ್ಷಣಮುಂ ಪೇಳ್ವೆಂ<sup>1)</sup>

287. The Gîtiké; the 6th foot of every second line is to be a Brahma (padmabhava); the other feet are not ordered, but according to K., M. are Vishṇus.

1) Sb., Ra., H. here ಗೀತಿಗೆ, in the verse ಗೀತೆ; M. ಗೀತಿಗೆ, also in the v.

## ಗೀತಿಗೆ

H., Ra. ಎರಡುಕೊಳಾಟಿಂಬ ಸಂಖ್ಯೆಯೊಳ್

ಬರೆ ಪದ್ಮಭವನುಳಿದವು ಮೆಚ್ಚುವ ತೆಲಿದಿಂ |

ದಿರೆ, ಬಳಿಕನ್ನೆರಡಂ ಮುನ್ನಿನಂತೆ

ಕರಮೆಸೆದೊಪ್ಪುಗೀತ-ಗಣಂ.

|| 312 ||

The scheme of the verse:

That of K. and M.:

1 2 3  
 4 5 VI 7  
 1 2 3  
 4 5 VI

1 2 3  
 4 5 VI 7  
 1 2 3  
 4 5 VI 7

or in numbers:

14 M. 4 . 5 . 5  
 19 M. 5 . 4 . 4 . 6 |  
 16 M. 4 . 6 . 6  
 13 M. 4 . 5 . 4 ||

or in numbers:

12 M. 4 . 3 . 5  
 17 M. 5 . 4 . 3 . 5 |  
 14 M. 4 . 5 . 5  
 17 or 18 M. 5 . 4 . 4 . 4 or 5 ||

Sb. ಎರಡುಕೊಳಾಟಿಂಬ ಸಂಖ್ಯೆಯೊಳ್

ಪರೆ ಪದ್ಮಭವನುಳಿದವು ಮೆಚ್ಚುವ ತೆಲಿದಿಂ |

ದಿರೆ, ಬಳಿಕವೆರಡುಂ ಮುನ್ನಿನಂತೆ

ಕರಮೆಸೆದೊಪ್ಪುವ ಗೀತ-ಗಣಂ. ||

Ra. ಎರಡುಕೊಳಾಟಿಂಬ ಸಂಖ್ಯೆಯೊಳ್

ಬರೆ ಪದ್ಮಭ(ವ)ನುಳಿದಾ ಮೆಚ್ಚುವ ತೆಲಿದಿಂ |

ದಿರೆ, ಬಳಿಕನ್ನೆರಡಂ ಮುನ್ನಿನಂತೆ

ಕರಮೆಸೆದೊಪ್ಪುಗೀತ-ಗಣಂ. ||

K., M. ಎರಡುಕೊಳಾಟಿನಿಪ ಸಂಖ್ಯೆಯೊಳ್

ಬರೆ ಬ್ರಹ್ಮನುಳಿದೆಡೆಗಳೊಳು ವಿಷ್ಣು ಮುಂ |

ದಿರೆ, ಮುಂದಣ ಪದಂ ಮುನ್ನಿನಂ

ತುರುತರಂ ಗೀತಿಕೆಗಿಂತಕ್ಕುಂ, ಸಖಿ! ||



L. ಎರಡುಛಿಂಚುಗಳಿಂಚು ಸಂಖ್ಯೆಯೊಳ್  
 ಬರೆ ಪದ್ಯಭವನುಳಿದವು ಮೆವೆಂಬ ತೆಲಿದಿಂ |  
 ದಿರೆ, ಬಳಿಕ್ಕಿರೆ ನಗಣಮುಂ ಮುನ್ನಿನಂತೆ  
 ಕರಮೆಸೆದೊಪ್ಪುವ ಗೀತಿಕೆಗೆ, ಕೇಳು, ಗಣಮಕ್ಕುಂ. ||

Here end the metres that are based upon a more or less indefinite number of Moras in the respective feet. With the Shatpadis a class begins that is excellent for exactness; for each foot, as is the case with regard to the Ragalés, and Aryés, is to consist of a definite number of Moras at a given place. The feet used are those mentioned in connection with the Ragalés, p. 76; no foot, as observed there and p. 77, dare begin with an Iambus (—). The various readings have been given not so much for elucidating the rules (that are exact enough) as for throwing some light on the history of prosody.

### 11. The Six Shatpadis

#### ಪಟ್ಟದಿಯ ಲಕ್ಷಣಂ

288. There are six (ritu) Shatpadis: In each class the first two lines (pâda, No. 289 pāda) of half a verse are equal; each third line has half a line (arc) in excess, and a long syllable (indudhara; v. 315 fīsa; v. 317 madanahara; see v. 29) at its end.

#### ಕಂದಂ

ಒಂದಿದ ಋತು ಪಟ್ಟದಿಗಳೊ  
 ಳೊಂದೇ ತೆಲನೆರಡು ಪಾದಮುಂ; ಮೇಣ್ ಮುಂದ |  
 ಕ್ಕೊಂದರೆ ಬರ್ಕುಂ; ತುದಿಯ  
 ಲ್ಲಿಂದುಧರಂ ಬಂದೊಡಲಿಗೆ ಪಟ್ಟದಿಯ ತೆಲಂ. || 313 ||<sup>1)</sup>

289. The same statement in other words.

ಮೊದಲೆರಡು ಪದದ ಲೆಕ್ಕದೊ  
 ಳೊದವಿದ ವರ್ಣಂ ಸಮಾನ; ಮೂಱನೆಯ ಪದ |  
 ಕ್ಕದಲರ್ಧಮನೊಡಗೂಡು  
 ತ್ತದಲಿಂಚು ಗುರುವೊಂದನಿರಿಸೆ, ಪಟ್ಟದಿಯಕ್ಕುಂ. || 314 ||<sup>2)</sup>

1) Rc.'s concluding verse; D., B ; M.'s verse 73 and Sb.'s verse 75 of their first chapter.

2) Rd. verse 22.

290. The same again, adding only that there are six lines (adi); (the number of Moras is stated in v. 316).

ತೋಱುವ ಮಾತ್ರೆಯ ಪಟ್ಟದಿ  
ಗಾಱಾಱಡಿಯೆರಡಲ್ಲಿಯೊಂದೇ ನಿಯಮಂ; |  
ಮೂಱಕ್ಕೊಂದು ತದರ್ಥಂ;  
ಬೇಱೇಶಂ ಕಡೆಯೊಳ್ಳೆಲ್ಲಮಿಾ ತೆಱನಕ್ಕುಂ.

1)  
|| 315 ||

291. The six Shatpadis are: Sara, Kusuma, Bhoga, Bhâmini, Parivardhini, Vârdhika (Vârtika). The first has 8 (kari) Moras in its first line, the second 10, the third 12 (ravi), the fourth 14 (manu), the fifth 16 (râja), the sixth 20.

ಶರ-ಕುಸುಮ-ಭೋಗ-ಭಾಮಿನಿ-  
ಪರಿವರ್ಧಿನಿ-ವಾರ್ಧಿಕಂಗಳೆಂದಾಱು ತೆಱಂ; |  
ಕರಿ-ದಶ-ರವಿ-ಮನು-ರಾಜರ್  
ಬರೆ, ಮಿಶತಿ-ಮಾತ್ರೆಯಿಂದೆ ಪಟ್ಟದಿ ನಡೆಗುಂ.

2)  
|| 316 ||

292. The Sarashatpadi. Feet of 4 Moras. (The wording, however, refers it to the foregoing class of metres, stating that it consists of mandaradharas i. e. vishṇus, with a madana-haram i. e. rudra at their end; see note. Accordingly it might appear as if only vishṇus and rudras were allowed; in practice, however, a brahma of 4 Moras is looked upon as equally fit, and the rudra is represented by any foot of 4 Moras plus the guru. Examine verses 318-321, and the śarashatpadis in the Râvanadigvijaya, ps. 16. 30. 36. 43. 46. 48).

The scheme is twice:

~~~~~ | ~~~~~  
~~~~~ | ~~~~~  
~~~~~ | ~~~~~ | ~~~~~ | — |

or in numbers:

4 . 4  
4 . 4  
4 . 4 . 4 . 2 |

1) M.'s v. 75 and Sb.'s v. 77 of their first chapter; D., B.

2) Rc.'s one but last verse; Ra., H. have it after their 6th chapter (on algebraic computations, etc.) in an appendix; M.'s v. 74 and Sb.'s v. 76 of their first ch.; Rd. v. 23; D., B.; Kavijihvâbandhana, iv., 55; its following verse is: ಲಿಪಿಡಿಯಾಪಕ್ಕೊಪ್ಪವ | ಮೂಱಿರನು ಪದಕ್ಕೆ ಕರಿಯು ದಶ-ರವಿ-ಮನುವುಂ || ವಿೂಱಿದ ಪೋಡಕ-ವಿಂಶತಿ | ತೋಱಿದ ಲಘುವಿರೋಱಕಿಗೆ ಪಟ್ಟದಿ-ಕ್ರಮಮಂ ||. The ರಾಜರ್ ಬರೆ of the text is only in Rc.; the others have ಪೋಡಕ-ವರ. Sb. has ವಾರ್ತಿಕಂಗಳೆ.



ಶರಪಟ್ಟದಿ

ಮಂದರಧರ-ಗಣ

ಮೊಂದಿರೆ, ಕಡೆಯೊಳ್

ಕುಂದದೆ ನೆಲಸುಗೆ ಮದನಹರಂ; |

ಇಂದು-ನಿಭಾನನೆ,

ಮುಂದಣ ಪದನೀ

ಯಂದದೊಳಿರೆ, ಶರಪಟ್ಟದಿಯೇ!

|| 317<sup>1)</sup> ||

293. In each of its first lines (adi, çarāṇa) it has 8 (kari) Moras (laghu); its third and sixth line consist each of 14 (manu) Moras; number of all Moras 60.

ಶರಪಟ್ಟದಿ

ಮೆಱಿವೆರಡಡಿಯು

ತ್ತರದೆರಡಡಿಯೊಳ್

ಕರಿ-ಲಘುಗಳ್; ಮೂಱಾಱನೆಯಾ |

ಚರಣದೆ ಮನುವಿಂ

ತಱುವತ್ತು ಲಘುವು

ಶರಪಟ್ಟದಿಗಂಬುಜ-ನಯನೇ!

|| 318<sup>2)</sup> ||

294. The Kavijihvābandhana's rule (iv., 56). Saradhi = 4; yuga = a couple of laghus (in the form of the guru).

ಶರಪಟ್ಟದಿ

ಚರಣಗಳೆರಡಕೆ

ಕರಿ-ಲಘುಗಳು ಬರೆ,

ನಿರುತದಿ ಮೂಱನೆಯಡಿಗಳಿಗೇ |

ಶರಧಿ-ಯುಗಂ ಪೆ

ಚಿರೆ, ಶರಪಟ್ಟದಿ,

ಸರಸಿಜ-ನಯನೇ, ಸುರಮ್ಯ-ನಿಧೀ.

|| 319 ||

1) D., B.; in H., Ra., Sb. and M. it stands between the Elē and Akkarikē (being simply called Sh a t p a d i), which circumstance accounts for the use of madanahara and mandaradhara; these words do not occur in any of the other rules cited with reference to the śarashatpadi.

2) Only in D., B.

295. The rule of another author.

## ಶರಪಟ್ಟದಿ

ಶರಕಂ ನಾಲುಕು  
ಚರಣ-ಸುಮಾತ್ರೈಗ  
ಳಿರುತಿರ್ಪವು ದೌತ್ತಿಂಶಗಳೊ; |  
ಎರಡನೆಯಂಫ್ರಂ  
ಗೆರಡು ಚತುರ್ದಶ  
ಮಱುವತ್ತಾಗಿಹುದುರು-ಮಾತ್ರೈ.

|| 320 ||<sup>1)</sup>

296. Another form of it.  $\text{Manu} = 14.$

## ಶರಪ್ಪಟ್ಟದಿ

ಶರಷಟ್ಟದಿ-ಮೊದ  
ಲೆರಡು ಪದಂಗಳು  
ಸರದಲ್ಲಿಂಟು ಸುಮಾತ್ರೈಗಳೂ; |  
ಪಿರಿಯ ಪದದ ಮೊದ  
ಲಿರೆ, ಮನು-ಮಾತ್ರೈಗ  
ಳುರುತರದಲಿುವತ್ತು ಗಣನೆಯೂ.

2)  
|| 321 ||

297. The Kusumashatpadi. Feet of 5 Moras (mâtré, laghu); number of all Moras 74.

The scheme is twice:

۷۷۷۷۷۷ . ۷۷۷۷۷۷  
 ۷۷۷۷۷۷ . ۷۷۷۷۷۷  
 ۷۷۷۷۷۷ . ۷۷۷۷۷۷ . ۷۷۷۷۷۷ . — |

or in numbers:

5 . 5  
5 . 5  
5 . 5 . 5 . 2 |

1) In Sa.

2) In Rd. v. 24.



## ಕುಸುಮಪಟ್ಟದಿ

ಒಸೆಯೆ ಮೊದಲೆರಡು ನಾ  
 ಲೈಸೆವೆಯ್ದನೆಯ ಪದದೆ  
 ದಶ-ದಶ-ಸುಮಾತ್ರೈ, ಮೂಱಾಱನೆಯೊಳೂ |  
 ಮಿಸುಪ ಪದಿನೇಳು ಲಘು;  
 ರಸದಿನೆಪ್ಪತ್ತಾಲ್ಕು  
 ಕುಸುಮಪಟ್ಟದಿಗಿಂತು, ಕಮಲ-ನಯನೇ!

|| 322<sup>1)</sup> ||

298. The Kavijihvābandhana's reading (iv., 57).

## ಕುಸುಮಪಟ್ಟದಿ

ಸೊಗಸುವೆರಡಡಿಗಳೊಳು  
 ಪೊಗಳೆ ದಶ-ಲಘುಗಳಿರೆ,  
 ಮಿಗೆ ಮೂಱನೆಯ ಪದಕೆ ಮೇಲೆಯೊಳೂ |  
 ಪೊಗಲೊಡನೆ ಮೆಲಿವುತಿರೆ,  
 ಮೃಗ-ನೇತ್ರೈ, ಆ ಮತದಿ  
 ಜಗದೊಳದು ಕುಸುಮಪಟ್ಟದಿಯೆನಿಪುದೂ.

|| 323 ||

299. Another reading. The first two lines in the first and second half contain together 40 Moras; the third lines each 16 plus 1.

## ಕುಸುಮಪಟ್ಟದಿ

## ಝಂಪೆತಾಳಂ

ಧರೆಯೊಳಗೆ ಕುಸುಮಕ್ಕೆ  
 ಚರಣಗಳು ನಾಲ್ಕಕ್ಕೆ  
 ನೆಲಿ ಮಾತ್ರೈ ನಾಲ್ವತ್ತು; ಮಿಕ್ಕೈರಡಕೇ |  
 ಎರಡೆಂಟು, ಮೇಲೊಂದು  
 ವರ-ಮಾತ್ರೈ ಕೂಡಿ, ಸಂ  
 ಚರಿಸುತಿಹುದೆಪ್ಪತ್ತು ನಾಲ್ಕು ಮಾತ್ರೈ.

|| 324<sup>2)</sup> ||

1) D., B.

2) Sa. It is said that chiefly the jhampē tāla is used for the Shatpadis.

300. A fourth reading.

### ಕುಸುಮಪಟ್ಟದಿ

ಕುಸುಮಪಟ್ಟದಿಯ ಮೊದ  
ಲೆಸೆವ ಪದ-ಯುಗ್ಮಕ್ಕೆ  
ದಶ-ಮಾತ್ರಗಳು; ಮೇಲಣೊಂದೊಂದಲಿ |  
ವಿಷಮ-ಪದ-ಯುಗ್ಮಕ್ಕೆ  
ಸಸಿನೆ ಹದಿನೇಳು; ಭಾ  
ವಿಸಿ ನೋಡಲೆಪ್ಪತ್ತು ನಾಲ್ಕು ಮಾತ್ರೇ.

1)  
|| 325 ||

301. The Bhogashaṭpadi. Feet of 3 Moras (kalē); number of all Moras 88.  
Arka=12. Pada, Carana, Aṅghri=line.

The scheme is twice:

ಊ . ಊ . ಊ . ಊ  
ಊ . ಊ . ಊ . ಊ  
ಊ . ಊ . ಊ . ಊ . ಊ . ಊ . ಊ . ಊ . — |

or in numbers:

3 . 3 . 3 . 3  
3 . 3 . 3 . 3  
3 . 3 . 3 . 3 . 3 . 3 . 2 |

### ಭೋಗಪಟ್ಟದಿ

ಪೊಳೆವ ಮೊದಲಿನೆರಡು ಪದದೆ,  
ಬಳಿಕ ಚರಣದೊಂದೊಂದೆಗೆ  
ಕಳೆಗಳರ್ಕ-ಸಂಖ್ಯೆಯಾಲು ಮೂರುಂಘ್ರಿಗೇ |  
ತಿಳಿಯಲಿರ್ಪತಿರ್ಪತಿತ್ತು  
ಕಳೆಗಳೆಂಬತೆಂಟಲಿಂದೆ  
ತೊಳೆಪುದಾಗಲೊಡನೆ, ಲಲನೆ, ಭೋಗಪಟ್ಟದೀ.

2)  
|| 326 ||



302. The Kavijihvâbandhana's verse (iv., 58). The first two lines (ĉarāṇa) have each 12 (bhānu) Moras (laghu); the third line (pāda, also v. 329) comprises exactly 8 Moras in excess.

### ಭೋಗಪಟ್ಟದಿ

ಭಾನು-ಲಘುಗಳಿಸೆವ ಚರಣ  
ತಾನವೆರಡಕಕ್ಕು; ಮುಂತ  
ನೂನಮೆಂಟು ಮಾತ್ರ ಮಿಗಲು ಕಡೆಯ ಪಾದಕೇ; |  
ಭಾನು-ತತಿ-ಸುರಮ್ಯಮಪ್ಪ  
ದೇನನೆಂಬೆ? ಭೋಗ-ನಾಮ-  
ಸಾನುರಾಗಮಪ್ಪದಿಂದು, ಸರಸಿಜಾನನೇ!

|| 327 ||

303. A third reading. Anghri, adi, pada=line.

### ಭೋಗಪಟ್ಟದಿ

ಮುನ್ನಿನಂಘ್ರಿಗಳಿಗೆ ಮಾತ್ರ  
ಪನ್ನೆರಡು ವಿರಾಜಿಸುವದು;  
ಚನ್ನೆ, ಮೇಲಣಡಿಗೆ ಮಾತ್ರ ಪತ್ತುಮೆರಡುಮಂ |  
ಸನ್ನಿಸಲ್ತೆ, ಭೋಗದಾಯಿ  
ಚನ್ನ ಪದಗಳೊಂದುಗೂಡಿ,  
ಸನ್ನುತಾಂಗಿ, ಅಷ್ಟಕೋತ್ತರಾಷ್ಟದಶಕ, ಕೇಳ್!

|| 328 ||<sup>1)</sup>

304. A fourth reading. Arka=12.

### ಭೋಗಪಟ್ಟದಿ

ಭೋಗಪಟ್ಟದಂಗಳೊಳಗೆ  
ಬೇಗ ಮೊದಲ ಪಾದ-ಯುಗ್ಮ  
ಕಾಗಳಕ್ಕುಮರ್ಕ-ಮಾತ್ರ ಲೆಕ್ಕಸಂಖ್ಯೆಯೂ; |  
ಮೇಗಣೊಂದಲಿೊಂದು ಪಾದ  
ಕಾಗಳಿಪ್ಪತುಗಳು ಕೂಡ  
ಲಾಗಳೆಂಬತೆಂಟು ಮಾತ್ರ-ಗಣನೆ ರಂಜಿತೂ.

|| 329 ||<sup>2)</sup>

1) Sa.

2) Rd. v. 26.

305. The Bhâminishatpadi. Feet alternately of 3 and 4 Moras; number of all Moras 102. Manu=14. Pada, pâda=line.

The scheme is twice:

UUU | UUUU | UUU | UUUU  
 UUU | UUUU | UUU | UUUU  
 UUU | UUUU | UUU | UUUU | UUU | UUUU | — .

or in numbers:

3 . 4 . 3 . 4  
 3 . 4 . 3 . 4  
 3 . 4 . 3 . 4 . 3 . 4 . 2 |

ಭಾಮಿನಿಪಟ್ಟದಿ

ಮೊದಲೆರಡು ನಾಲ್ಕೆಯ್ದೆನಿಪ ಸತ್-  
 ಪದದೆ ಮನು-ಸಂಖ್ಯಾತ-ಮಾತ್ರೆಯು;  
 ತುದಿಯ ಮೂಲಾಱನೆಯೊಳಿರ್ಪತು ಮೂಲು ಮಾತ್ರಗಳೂ; |  
 ಒದವಿದೀ ಪರಿಯಾಲು ಪಾದಕೆ  
 ಪುದಿದ ಮಾತ್ರೆಯು ನೂಲಿರಡು; ಕೇಳ್,  
 ಇದುವೆ ಭಾಮಿನಿಯೆಂದೆನಿಪ ಪಟ್ಟದಿಯ ಲಕ್ಷಣವೂ. || 330 ||<sup>1)</sup>

306. Half a verse from the Kavijihvâbandhana (iv. 59). Aṅga=line.

ಭಾಮಿನಿಪಟ್ಟದಿ

ಎಳೆರಡು ಮಾತ್ರಗಳು ಚರಣಗ  
 ಳೊಳಿಯೆರಡಲಿೊಳಿಕೆ; ಸಂತತ  
 ವಾಳೆ ನವ-ಲಘುಗಳನೆ ಮೂಲನೆಯಂಗ; ವೆಗ್ಗಲಿಸೀ<sup>2)</sup> || 331 ||

307. Another version.

1) D., B.

2) Herewith concludes our copy of the work.



ಭಾಮಿನಿಷಟ್ಪದಿ

ತ್ರಿಪುಡೆತಾಳಂ

ಚಂದದಲಿ ಭಾಮಿನಿಯು ಪಟ್ಟದಿ

ಗಂದಮಾದಿಯ ಪಾದಗಳಿಗಾ

ನಂದದಿಂ ಮನು-ಮಾತ್ರಿ; ಮೇಲಣ ಪಾದಕೊಂದೊಂದೂ |

ಕುಂದದಿಹುದಿಷ್ಟತ್ತು ಮೂಲಿಂ

ತೊಂದುಗೂಡಿಸುವಾಯಿ ವಾದಕೆ,

ಮಂದ-ಗತಿ, ನೂಲಿರಡು ಮಾತ್ರೆಯ ಗಣನೆ ಗೆಯ್ದಿಹುದೂ. || 332 ||

308. A fourth reading.

ಭಾಮಿನಿಷಟ್ಪದಿ

ಭಾಮಿನಿಯ ಷಟ್ಪದಿಯ ಮೊದಲೊಳ

ಗಾ ಮಹಾ-ಪಾದ-ದ್ವಯಂಗಳು,

ನೇಮಿಸಲು, ಮನು-ಮಾತ್ರ; ಮೇಲಣ ಪಾಠವೊಂದೊಂದೂ |

ನೇಮದಿಂದಿಷ್ಟತ್ತು ಮೂಡಿಲಿ

ನಾಮಗಳನ್ನೊಂದೊಂದು ಕೂಡಲು,

ಭೂಮಿಯೊಳು ನೂಲಿರಡು ಮಾತ್ರೆಯ ಗಣನೆ ರಂಜಿಸುಗೂ. || ೩೩೩ ||

309. The Parivardhinishatpadi. Feet of 4 Moras (mâtrĕ, laghu); number of all Moras 116. Pâda, adi = line.

The scheme is twice:

~~~~~ . ~~~~~ . ~~~~~ . ~~~~~

~~~~~ . ~~~~~ . ~~~~~ . ~~~~~

uuuu . uuuu . uuuu . uuuu . uuuu . uuuu . *uuuu*

or in numbers:

4 . 4 . 4 . 4

4 . 4 . 4 . 4

4 . 4 . 4 . 4 . 4 . 4 . 2 |

1) Sa.

2) Rd. v. 27.

## ಪರಿವರ್ಧಿನಿಷಟ್ಟದಿ

ಪಾದಗಳೆರಡು ಒಳುತ್ತರದೊಡಂ  
 ಪಾದಧೆ ಪೋಡಶ-ಪೋಡಶ-ಮಾತ್ರೆಯು;  
 ಭೇದಿಸಿ, ಮೂಱನೆಯಾಱನೆಯಡಿಯೊಳ್ ಲಘುವಿರ್ಪತ್ತಾಱೂ; |  
 ಸಾದರಮಿಂತಾಱಡಿಯೊಳ್, ಗುಣಯಿಸೆ,  
 ಶೋಧಿತ-ಲಘು ನೂಱಂ ಪದಿನಾಱಿಲೆ,  
 ಕಾದಲೆ, ಕೇಳ್, ಇಂತಿದು ನಿಶ್ಚಯ ಪರಿವರ್ಧಿನಿಷಟ್ಟದಿಗೇ. || 334 ||<sup>1)</sup>

310. Another version. *Ritu=6. Pada, Carana=line.*

## ಪರಿವರ್ಧಿನಿಷಟ್ಟದಿ

ಮೊದಲ ಚರಣಗಳಿಗೊದವಿದ ಮಾತ್ರೆಯು  
 ಪದಿನಾಱಿಸುಗುಮುಪರಿ-ಪದಗಳಿಗೆ  
 ಸದಮಳ-ಋತು-ಯುಗ-ವಿಂಶತಿ-ಮಾತ್ರಗಳತಿಶಯದಿಂದೆಸೆಗುಂ; |  
 ಮುದದಿಂದಾಱು ಪದಂಗಳಿಗಾಗಿಹು  
 ದಿದು ಪರಿವರ್ಧಿನಿ ಪೋಡಶ-ಶತದಿಂ  
 ದುದಿತ-ಸುಮಾತ್ರಗಳೊಪ್ಪುಗು ಜಗತೀ-ವಲಯದಿ ಕವಿ-ಮತದಿಂ. || 335 ||<sup>2)</sup>

311. A third version.

## ಪರಿವರ್ಧಿನಿಷಟ್ಟದಿ

ಪರಿವರ್ಧಿನಿಷಟ್ಟದಿಗಾ ಮೊದಲಲಿ  
 ಯೆರಡು ಪದಂಗಳು ಪೋಡಶ-ಮಾತ್ರೆಗ  
 ಳುರುತರದಿಂ ಮೇಲೊಂದೊಂದುಂ ಷಡ್ವಿಂಶತಿ-ಮಾತ್ರೆಗಳೂ; |  
 ನಿರುತಂ ಪದವಾಱುಂ ಕೂಡಲು, ಶತ  
 ಮಿರೆ, ಮೇಲಧಿಕಂ ಪೋಡಶ-ಮಾತ್ರೆಗ  
 ಳುರುತರಮಾ ತೆಲಿದಿಂ ನೆಲಿ ಬಲ್ಲವರಾಲಿವುದೊಲವಿಂದಾ. || 336 ||<sup>3)</sup>

312. The Vârdhikashatpadi (Vârdhikya-, Vârtika-). Feet of 5 Moras; number of all Moras 144. (The same verse, with the only difference of "Vârtika," occurs in Sa.) Pada, pâda=line.



The scheme is twice:

..... .  
 ..... .  
 ..... : ..... .

or in numbers:

5 . 5 . 5 . 5  
 5 . 5 . 5 . 5  
 5 . 5 . 5 . 5 . 5 . 5 . 2 |

### ವಾರ್ಧಿಕಪಟ್ಟದಿ

ಲೀಲೆಯಿಂ ವಾರ್ಧಿಕದ ಪಟ್ಟದಿಯ ಮೊದಲ ಪದ  
 ದೇಳಿಗೆಯುಮಿರ್ಪತ್ತು ಮಾತ್ರೆಯಿಂದೆಸೆದಿರ್ಕು  
 ಮಾಲಲಿತಮೆನಿಪ ಮೂಱಾಱಿನೆಯ ಪಾದಗಳ್ ಮೂವತ್ತೆರಡು ಮಾತ್ರೆಯಿಂ |  
 ಮೇಲೆನೆ ವಿರಾಜಿಸುಗುಮಿಂತಾಱು ಪಾದಂಗೆ  
 ಕಾಲಿಸಲ್, ಮಾತ್ರೆಗಳ್ ನೂಱಿ ನಾಲ್ವತ್ತೆಱಿಂ  
 ಮೇಲೆ ನಾಲ್ಕೆಸೆದಪುವು ಭಂದೋಂಬು-ರಾಶಿಯೊಳ್. ನೀಂ ಕೇಳ್ವುದಿಂದು-ವದನೇ!  
 || 337 ||<sup>1)</sup>

313. Another version. (Though it does not mention the long syllable at the end of each third line, its Moras are included in the total.) Battisa = 32.

### ವಾರ್ಧಿಕಪಟ್ಟದಿ

ವಾರ್ಧಿಕೃಷಟ್ಟದಮದೆಂತೆನಲು, ಮೊದಲ ಪಾ  
 ದ-ದ್ವಯಂ ವಿಂಶತಿಂ-ವಿಂಶತಿಂ-ಮಾತ್ರೆ; ಮೇ  
 ಲಿದುರ್ದೊಂದೊಂದು ಪಾದಂಗಳಂ ಬತ್ತೀಸ-ಬತ್ತೀಸ-ಮಾತ್ರೆಯಿಂದೇ |  
 ಪೊರ್ದಿದ ಪಟ್ಟದಂಗಳ್ ಕೂಡಿ ಮೇಳಯಿಸೆ  
 ಯಿದುರ್ದದು ನೂಱಿ ನಾಲ್ವತ್ತು ನಾಲುಕು ಮಾತ್ರೆ;  
 ಸಿದ್ಧಿಯಿಂದಲಿ ರಾಜ-ಸಭೆಯೊಳುಂ ತಪ್ಪದೋದಿದನು, ವಿದ್ಯಾಧಿಕನೆಲೋ! || 338 ||<sup>2)</sup>

1) Sa., D., B.; B. reads ವಾರ್ಧಿಕೃಷಟ್ಟದಿಯ. After this Sa., D. and B. adduce the first verse of the Canarese Jaimini Bhârata as an instance (ಶ್ರೀವಧುವಿ etc.); an eminent forgery!

2) Rd.; in the beginning it has ವಾರ್ಧಿಕ that is against the metre; ವಾರ್ಧಿಕೃ or ವಾರ್ಧಿಕದ must be the reading.

## 12. The Utsâha

314. The Utsâha is composed of the two Brahma-feet of 3 Moras, *i. e.* of Trochees and Tribachs, of which each line comprises seven; besides each of its 4 lines has a long syllable in its end. Confer the Utsâha of the Ragalê's vs. 256; 265; 266; 267; 268.

The scheme (in Tribachs) is four times:

— — — . — — — . — — — . — — — . — — — . — — — . — — — . —

or in numbers:

3 . 3 . 3 . 3 . 3 . 3 . 3 . 2

## ಉತ್ಸಾಹದ ಲಕ್ಷಣಂ

ಭೂ-ಹಿತಾರ್ಥಮನಿಸುವಜನ ಗಣಮವೆರಡು ಸಪ್ತ-ಸಂ  
ದೋಹಮಾಗಿ, ಕಡೆಗೆ ಗುರು ಬೆಡಂಗನಾಳ್ವ ನಿಲೆ, ಲಯ |  
ಗ್ರಾಹಿಯಾಗಿ, ಮಧುರ-ವಚನ-ರಚನೆವೆತ್ತು, ಬಂದೊಡು .  
ತ್ಸಾಹಮೆಂಬ ಪೆಸರೊಳಿಸೆವುದಬ್ಬ-ಪತ್ರ-ಲೋಚನೇ! || 339<sup>1)</sup> ||

ಇತಿ ಪಂಚಮಾಶ್ವಾಸಂ





## VI. CHAPTER

ಪಪ್ಪಾಶ್ವಾಸಂ

E. THE SIX SOLUTIONS<sup>1)</sup>

ಷಟ್ಪತ್ಯಯಂಗಳ್

315. The author is going to teach the *six solutions* (pratyaya) regarding the syllable-foot metres, so far as he understands them. (These so-called solutions are of no practical value. The English headings are given according to A. Weber.)

ಕಂದಂ

ಬಯಸಿದ ದೇವಾಕ್ಷರದ  
ಪ್ರಯೋಗತರವಾದುದೆಲ್ಲಮಂ ಪೇಳ್ವೆಂ; ನಿ |  
ರ್ಣಯಮಾಗಿಲ್ಲಿಂ ಪಟ್-ಪ್ರ  
ತ್ಯಯಮಂ ಚಲ್ಪಾಗಿ ಪೇಳ್ವೆನೆಗಲಿವನಿತಂ.

|| 340 ||<sup>2)</sup>

316. The first solution: a first rule showing how to attain to "the enumeration or exhibition of the possible combinations" of a metre (ĉhandas), or Prastâra. (This verse has appeared already as verse 30 of the text.)

ಪ್ರಸ್ತಾರಮಿಂತಕ್ಕಂ

ಕಂದಂ

ಗುರುಗಳನಿಟ್ಟವಲಾದಿಯ  
ಗುರುವಿಂದಂ ಕೆಳಗೆ ಲಘುವನಿಡು! ಮುಂತೆ ಸಮಂ |



1) This heading is not in the original.

2) M., Ra., H.

ಗುರು; ಮಾಱಣಾ<sup>3</sup> ಪಿಂತೆ; ನಿರಂ

ತರ-ಲಘುಗಳನೆಯ್ದುವನೆಗಂ, ಮೃಗ-ನಯನೇ!

1)  
|| 341 ||

317. The second solution: a rule showing "how to find out the form (scheme) of a certain combination of a metre, the combination's *place* in the respective *prastâra* being known", or *Nashṭa*. (Weber, p. 439. 440.) *rûpa*=unit.

ನಪ್ಪಮಿಂತಕ್ಕುಂ

ಚಂಪಕಮಾಲೆ

ಮೊದಲೊಳು ಛಂದದೀಯೆಡೆಯ ಲೆಕ್ಕದಿ<sup>2)</sup> ಕೆಟ್ಟುದು ವೃತ್ತಮೆಂದು ಪೇಳ್ವುದು; ಬಗೆ ಬಂದೊಡಾಗಳವುಂಕಮನರ್ಧಿಸಿ ಬಿಣ್ಣಿನಿಟ್ಟು<sup>3)</sup> ಕೊ |  
ಳ್ವುದು; ಸಮ-ಭಾಗವಿಯ್ಯದೊಡೆ ರೂಪು-ಯುತಾರ್ಥದೆ<sup>4)</sup> ಬಿಣ್ಣಿನಿಟ್ಟು ಕೊಳ್ವುದು; ಗಡ, ಸೂತ್ರವೊ ತೆಪದೆ ಕಾಣ್ಪುದು ನಪ್ಪಮನಂಬುಜಾನನೇ! || 342 ||

318. The third solution: a rule teaching "how to assign a certain combination of a metre to its proper place in the *prastâra*, the combination's *form* being known", or *Uddishṭa*. (Weber, p. 441-444.)

ಉದ್ದಿಪ್ಪಮಿಂತಕ್ಕುಂ

ಮತ್ತೇಭವಿಕ್ರೀಡಿತಂ

ಬಗೆದಾ ವೃತ್ತ-ಪದಾಂತಮೆಯ್ದುವಿನೆಗಂ ಸಂಖ್ಯಾತಮಂ ಸೂಕ್ತದಿಂ<sup>5)</sup>  
ದ್ವಿಗುಣಂಗೆಯ್ದು, ಲಘು-ಪ್ರಜುಗಳೆಡೆಯೊಳ ನಿಂದಂಕಮಂ ಕೂಡಿ, ಮೆ |

1) Sb., D., B.; before it B. adduces again vs. 296 and 297 of the text, and the following prose-sentence: ಭಟ್ಟೀವೃತ್ತವ ಬರೆಯೆಂದರೆ ಹೇಳಿದ ಲೆಕ್ಕ ಸಮವಾದರೆ ಅರ್ಥವ ಮಾಡಿ ಲಘುವನಿಕ್ಕುವದು, ವಿಷಮವಾದರೆ ಒಂದು ಕೂಡಿ ಕೊಂಡು ಅರ್ಥವ ಮಾಡಿ ಗುರುವನಿಕ್ಕುವದು, ಒಂದು ಉಳಿದರೆ ಲಘುವನಿಕ್ಕಿ ಆ ಮೇಲೆ ವೃತ್ತಪೂರ್ತಿಪರಿಯಂತರ ಗುರುವನಿಕ್ಕುವದು ಉದ್ದಿಪ್ಪಕ್ಕೆ ಲಕ್ಷಣ. ಇದು ಎಷ್ಟನೆ ವೃತ್ತವೆಂದು ಕೇಳಿದರೆ ವೃತ್ತದ ಒಂದು ಪಾದವನು ಗುರುಲಘುಸಂಜ್ಞೆಯುಂ ಬರದು ದ್ವಿಗುಣಿಸಿ, ಗುರುಲಘುವಿನ ಕೆಳಗೆ ಲೆಕ್ಕವನಿಕ್ಕಿ, ಲಘುವಿನ ಕೆಳಗೂ ಲೆಕ್ಕವನ್ನು ವಟ್ಟು ಮಾಡಿ, ಒಂದು ಕೂಡಿ ಕೊಂಡು ಎಣಿಸಿ, ಭಟ್ಟೀವೃತ್ತವೆಂದು ಹೇಳುವದು.

2) D. ಛಂದದೊಂದೆಡೆಯ ಛಂದದಿ; B. ಛಂದಮೊಂದೆಯಾ ಛಂದದಿ; M. ಛಂದದಿಂದೆಡೆಯ ಲೆಕ್ಕದಿ; Sb. ಛಂದವಾಯೆಡೆಯ ಲೆಕ್ಕದಿ; H. Ra. ಛಂದವಾಯೆಡೆಯ ಲೆಕ್ಕ.

3) B....ಁಂಕಮನಿಂದದನೊಳ್ವನಿಟ್ಟು; Ra. ಬಂದೊಡಾಗಳಕ್ಕರಮನರ್ಧಿಸಿ ಬಿಳ್ವನಿಟ್ಟು; Sb....ಁಂಕಮನರ್ಧಿಸಿ ಬಿಳ್ವನಿಟ್ಟು; M....ಁಂದಮನರ್ಧಿಸಿ ಬಿಣ್ಣಿನಿಟ್ಟು; D....ಸಿಯೊಪ್ಪವಿಟ್ಟು.

4) B. ರೂಪು ಯಥಾರ್ಥದೆ; H. Ra. ರೂಪ-ಯುತಾರ್ಥದಿ ಬಿಳ್ವನಿಟ್ಟು; M. ರೂಪು ಯಥಾರ್ಥತೆ ಬಿಣ್ಣುವಿಟ್ಟು.

5) The text's reading is B.'s. D. ಸಂಖ್ಯಾಂಕಮಂ ಸೂಕ್ತದಿಂ; H., Ra., Sb. ಸಂಖ್ಯಾಂಕಮಂ ಸೂಕ್ತದಿಂ; M. ಸಂಖ್ಯಾತಮಂ ಸೂತ್ರದಿಂ. Before this verse M. has the following: ಇನಿತ ಁ ಛಂದವಾಸನೆಯ ವೃತ್ತಮದೆಂತುಟದೆಂಬ ಲೆಕ್ಕಮಂ | ತನಿತೆಯರ್ಧಿಸಲ್ಕೆ ಲಘು ತದ್ವಿಷಮಕ್ಕೆರದೊಂದನೊಂದಿಸಿ || ದರ್ಶಿತೆಯೆ ಬಿಣ್ಣುವಂ ಗುರುವನೊಳಿತ್ತಿ ನಪ್ಪಮಾ | ಯ್ತಿನಿಸಿದ ವೃತ್ತವಾ ತೆಪದಿ ಬಪ್ಪದು ತಪ್ಪದಂಬುಜಾನನೇ. ||



ಲ್ಲಗೆ ಮತ್ತೊಂದನೆ ಕೂಡಿ, ಬಿಣ್ಣಿನೆಡೆಯೊಳ್ ನಿಂದುಕಮಂ ಕೂಡದಿರ!<sup>1</sup>

ನೆಗಳ್ವದ್ವಿಷ್ಟ-ವಿಧಾನಮಿ ತೆಪನುಮಕ್ಕುಂ ಪದ್ಮ-ಪತ್ರೆಕ್ಷಣಾ!<sup>2</sup>

|| 343 ||

319. The fourth solution: a rule for calculating "the respective relation in number between the long and short syllables in the prastāra or various combinations of a metre", or La-ga-kriyē. (Weber, p. 455-457.) ōndarāṅka, ōndu = a unit.

ಏಕ-ದ್ವಾ ದಿ-ಲ-ಗ-ಕ್ರಿಯೆಯಿಂತಕ್ಕುಂ

ಚಂಪಕಮಾಲೆ

ಅನುಗತಮೊಂದಪುಂಕಮನೆ ಛಂದದ ಲೆಕ್ಕದೊಳೊರ್ಧ್ವಮಿಟ್ಟು,<sup>1)</sup> ಮೆ

ಲ್ಲನೆ ಬಳಿಕೊಂದನಿಟ್ಟದನೆ<sup>2)</sup> ಕೂಡುವುದೊಂದಪುಂಕೊಳೊಂದನಿಟ್ಟು, ಮು |

ನ್ನಿನ ತೆಪನಂತದಂ ತಳೆವುದಪ್ಪುದು<sup>3)</sup> ತತ್-ಕ್ರಮಮಯ್ಯವನ್ನೆಗಂ.

ವನಜ-ದಳಾಕ್ಷಿ, ನೀನಪಿವುದೇಕ-ಯುಗ-ತ್ರಿ-ಲಘು-ಕ್ರಮಂಗಳಂ.<sup>4)</sup> || 344 ||

320. The fifth solution: a rule "for finding out the number of the possible combinations of a metre without exhibiting them one by one", or Saṅkhyāsa (Sāṅkhyā). (Weber, p. 444-452.)

ಸಂಖ್ಯಾಸಮಂ ಪೇಳ್ವೆಂ

ಚಂಪಕಮಾಲೆ

ದೊರೆಕೊಳೆ ವ್ರತ್ತ-ಸಂಖ್ಯೆಗಳನೊಳಿಯನಿಟ್ಟವಲಾದಿ<sup>5)</sup> ಮುನ್ನಿನಂ

ತಿರೆ ಬಳಿಕಕ್ಕರಂಗಳೊಳವನ್ನಿರದರ್ಧಿಸಿ<sup>6)</sup> ವಹ್ನಿ-ವಾರ್ಧಿಯಂ |

ಶರದೊಳೆ ಕೂಡಿ ಕೊಂಡು ಗತಿಯ ಕ್ರಮದಿಂದಮೆ ಸೂತ್ರದಿಷ್ಟದೊಳ<sup>7)</sup>

ವಿರಚಿಸು<sup>8)</sup> ವ್ರತ್ತ-ವರ್ಣ-ಲಘು<sup>9)</sup>-ಮಾತ್ರಗಳೆಲ್ಲಮನಂಬುಜಾನನೇ! || 345 ||

1) H. Ra. ಲೆಕ್ಕದೊಳೊರ್ಧ್ವಮಿಟ್ಟು; Sb. ಲೆಕ್ಕದೊಳೊರ್ಧ್ವಮಿದ್ದು; D. ಲೆಕ್ಕದೊಳೊರ್ಧ್ವಮಿಟ್ಟು; M. ಲೆಕ್ಕದೊಳಂ ಕವಿಟ್ಟು. 2) M. ಬಳಿಕೊಂದನಿಟ್ಟು ಬರೆ; B. ಬಳಿಕೊಂದನಿಟ್ಟರೆ; H. Ra. ಬಳಿಕೊಂದನಿಟ್ಟದರೆ. 3) H. Ra.

ತೆಪನಂತವಂತರಳದಪ್ಪುದು; D. ತೆಪದಿಂದೆಯುಂತರದನಪ್ಪುದು; Sb. ತೆಪನಂತವಂತರಳದಪ್ಪುದು; M. ತೆಪನಂ ತದಂತಳವುದಪ್ಪುದು. 4) Sb. ನೀನಪಿವುದೇಕಯುಗತ್ರಿಲಗಕ್ರಮಂಗಳಂ; M. ನೀನಪಿವುದೇಕಯುಗಕ್ರಿಯೆ

ಲಘುಕ್ರಮಂಗಳಂ; Ra. ನೀನಪಿವುದೇಕಯುಗತ್ರಿಲಘುಕ್ರಮಂಗಳಂ; B... ದೇಕಕರತ್ರಿಲಘು-. Before this verse M. has the following: ಪುದಿಯದೆ ಛಂದವಾಯಿದೆಯೊಳುಮೆ ಕೆಟ್ಟುದನೆಂಬ ವೃತ್ತಮಂ | ಪದೆ ಬಗೆ ಬಂ

ದೊಡಾಗಳವಹಕ್ಕರಮಂತವನರ್ಧನಿಟ್ಟು ಸಂ || ಮುದದೊಳೆ ಸೇರಿಸಿದಿಸಾಗೂದ ಲೆಕ್ಕದೊಳಾಗಳೆಯೊಪ್ಪವಿಟ್ಟು ಕೊ | ಳ್ವುದು ಗಣಸೂತ್ರವಿಾ ತೆಪದ ಬಪ್ಪುದು ತಪ್ಪದಿದಂಬುಜಾನನೇ. || 5) D., B.... ದಹಾದಿ; M....

ವಹಾದಿ; H. Ra... ನೋಳಿಯೊಳೆಯ್ದದತಾದಿ. 6) Ra. ಬಳಿಕಕ್ಕರಂಗಳೊಳವನಿರದರ್ಧಿಸಿ; D. ಬಳಿಕಕ್ಕರಂಗಳವನಂಬಿರದರ್ಧಿಸಿ; Sb. ಬಳಿಕಕ್ಕರಂಗಳೊಳವನಿರದರ್ಧಿಸಿ; M. ತಿರಲವಹಕ್ಕರಂಗಳನವನರಿದ್ಧರ್ಧಿಸಿ.

7) H. Ra. ಕ್ರಮದಿಂದ ಸೂತ್ರದಿಷ್ಟದೊಳೆ; M., Sb. ಕ್ರಮದಿಂದಮೆ ಸೂತ್ರದಿಷ್ಟದಿಂದ. 8) H., Ra., M., Sb., ವಿರಚಿಸು; B. D. ವಿರಚಿಸ. 9) M., Sb. ವೃತ್ತ-ವರ್ಣ-ಲ-ಗ.

321. The sixth solution: a first rule "calculating the space which would be requisite for writing down all the combinations of metres," or the *Adhva*. (Weber, p. 434.)

ಅಧ್ಯಕ್ಷ<sup>1)</sup>

ಕಂದಂ

ದ್ವಿಗುಣಿಸಿ ಪ್ರತ್ಯಮನದಱಿಸಿ<sup>2)</sup>

ತೆಗೆದೊಂದಂ<sup>3)</sup> ಕಳೆದೊಡಕ್ಕುಮಂಗುಲಿಗಳನು<sup>3)</sup> |

ಮಿಗಿಲಾಗಲಧ್ಯಯೋಗಂ<sup>4)</sup>;

ನೆಗಳ್ಳಪದೇಶದೊಳಪರಿಮಿತಂ ಪ್ರಸ್ತಾರಂ.<sup>5)</sup>

|| 346 ||

1) In M.; others have ಅಧ್ಯಯೋಗಮಂತಕ್ಕಂ.

2) B. ತೆಗೆದೊಡದಂ; Sb. ಬಗೆಗೊಂದಂ;

M. ತೆಗೆದೊಂದಂ; H. Ra. ಬಗೆದೊಂದಂ.

3) D...ಕ್ಕುಮುಂಗುವಿಗಣನಂ; Sb... ಕ್ಕುಮುಂಗುಳಿಗ

ಳದಂ; M... ಕ್ಕುಮುಗುಳಿಗಳದಂ; H. Ra... ಕ್ಕುಂ ಮುಂಗುಳಿಗಳಮಂ.

4) D., B. ಮಿಗಲಾಱ

ದಧ್ಯಯೋಗದೆ; Ra. ಮಿಗಲಾಗದಧ್ಯಯೋಗಂ; M. ಮಿಗಲಾಗದಧ್ಯಯೋಗಂ; Sb., H. ಮಿಗಲಾಗಲಧ್ಯಯೋಗಂ.

5) H., Ra., Sb. ನೆಗಳ್ಳ ಪ್ರಯೋಗದೊಳೆ ಪರಿಮಿತಂ ಪ್ರಸ್ತಾರಂ; M. ನೆಗಳ್ಳದೊಳೆ ಪರಿಮಿತಪ್ರಸ್ತಾರಂ;

D. ನೆಗಳ್ಳ ಪದೇಶದೊಳೆ ಪರಿಮಿತಂ ಪ್ರಸ್ತಾರಂ. This forms the last verse of M., after which it says:

ಪಟ್ಟತ್ಯಯಸಂಪೂರ್ಣಂ. In H., Ra. follows: ಮಾತ್ರಾಪಿಂಡಮಂತಕ್ಕಂ || ನೆಗಳ್ಳಕ್ಕರಂಗಳಂ ಮಾತ್ರಿಗಳೊಳ್

ಕಳೆದಿಕ್ಕಿ ನಿಂದವೆಲ್ಲಂ ಗುರು ಮೆಚ್ಚನೆ ಗುರುಗಳಕ್ಕರದಿಂಗೆ ಮಕ್ಕಮೆಲ್ಲ ಲಘುಗಳಮಕ್ಕಮಲಘುನಿತಂಚೇ || ಶ್ರೀವದಿ ||

ಸಲೆ ಗುರುಲಘುಗಳ ಕಲಿಸದಕ್ಕರರ ಪಿಂಡಂ ನೆಲಿಸದ ಗುರುವಂ ದ್ವಿಗುಣಿಸಿ ಲಘು ಕೂಡಿ ನಿಲೆ ಮಾತ್ರಾಪಿಂಡಂ ಮೃಗ

ನೇತ್ರೇ || Then after some verses (see Addenda) they introduce three on the good and bad qualities

of the syllable-feet, the last of which is v. 36 of the text. Then follow our vs. 271, 230, 347, and

|| ಗದ್ಯ || ಇದು ಅಪ್ಪಾಧಿಕಾರಸಮಾಪ್ತಃ || In the MSS.' former portion ಅಧ್ಯಾಯ is used to mark

the divisions; ಅಪ್ಪಾಧಿಕಾರ is most probably a mistake for ಪಪ್ಪಾಧ್ಯಾಯ. Afterwards there

occurs an Appendix containing our vs. 35, 29 (here: ನಿಯತಂ ಗುರುವೆಂಬುದು); eight verses

about the forms of the 8 syllabical feet, their colours (M. white, Y. darkblue, R. red, S.

dhûmra, T. black, J. bandhûka, Bh. sphatîka, N. yellow), their presiding deities (dharê, varûna,

marutsakha, mâruta, vyoma, bhâskara, çandra, indra), their castes (dvija, śûdra, pitri, bhujaga,

bhûta, rishi, vaiśya, kshatriya), and their good and bad effects; our vs. 183 (that occurs also

there in Ra.), 43; five verses on the effect of the 6 alliterations, feet, and some letters; our vs.

282, 316; seven superstitious verses again as to planets, days, feet and devîs, also our v. 288.

The said miscellaneous verses of the Appendix, more or less, occur in chapter 1 of M., Sb., Rc.,

B., D.; D. has two of them in an appendix. Cf. p. 12, note; p. 16, note 1. The Appendix of H.,

Ra. is marked neither as an adhyâya nor as an adhikâra. The last words of the two MSS. are:

ಇಂತಿ ನಾಗವರ್ಮಛಂದಸು ಸಮಾಪ್ತಃ.—MS. D., after our v. 346, in the prastâra, adduces, with B.,

the verse: ಇನಿತನೆಯ ಛಂದದಿಂದೊಳ್ಳನಿತಕ್ಕಂ (-ಳ್ಳನಿತಕ್ಕಂ) ವೃತ್ತ-ಸಂಖ್ಯೆಯಂದನಿತನೆ ವಂ | ದನೆ ವಿಷಮ

ಮಾಡೊಡವುಸಂತನೊಳರ್ಥನಿ ಬರೆದ ಸೊನ್ನೆಯುಂ ಕ್ರಮದಿಂದಂ ||; and then in its appendix a sort of Sânta

prâsa (ಕಾಂತಪ್ರಾಸಂ, v. 51), in which ಪಂತಿ-ನತ್ಯು-ಮತ್ತೆ-ಪುತ್ರಿ are the first syllables of the four

Kanda lines; certainly no beautiful alliteration! Thereafter follow superstitious notions regarding

letters, etc. Its concluding verse is v. 23 of the text.



322. Good wishes, also one for the great Nāgavarma.

### ಮತ್ತೇಭವಿಶ್ರೀಡಿತಂ

ಅಱನಂ ಪಾಳಿಯುಮಂ ಪುದುಂಗೊಳಿಸಿ ಕೊಂಡೀ ಭೂಮಿಯುಂ ಭೂಮಿಪರ್  
ನೆಱಿಯೊಳ್ಳೆಂದುಮಿಾಳಾತಳಂ ಬಳೆವುದಕ್ಕೊಳ್ಳಲಮುತ್ತಿಳ್ಳೆಱಂ  
ಬಱನಂ ಪಿಂಗುಗೆ! ನಾಗವರ್ಮ-ಕವಿತಾ-ಮಾಹಾತ್ಮ್ಯಮಿಾ ಭಂದದೊಳ್  
ನೆಱಿಗೊಳ್ಳಂ! ಕವಿರಾಜಹಂಸನ ಮತಂ ಪರ್ವಿಕ್ಕೆ ಭೂಚಕ್ರದೊಳ್! || 347<sup>1)</sup> ||

ನಾಗವರ್ಮಭಂದಸ್ಸಮಾಪ್ತಂ | ಶ್ರೀ |

1) H., Ra.

## Additions.

**P. xlii:** According to a MS. of the Kāvyaśālokaṇa which L. Rice Esq. has favored us with, Nāgavarṇa, in verses 24 and 25 of para. 1 (regarding the mārgadarśana in the guṇaviveka) of ch. iii., mentions the dakṣiṇadeśavartikavirājimārga and the vaidarbhaḡaudamārgabheda; and in v. 3 of the next para. the four śabdālaṅkāras: yamaka, anuprāsa, saṅcītaviçitra-  
viçcḡitti, and vakroktiviçeṣha. Arthālaṅkāṛiti follows in the course of the chapter.

**P. xxi:** In Kāvyaśālokaṇa iv., v. 8, a quotation in which the army of a king is described, occurs "the infantry that had assembled from Vēṅgi, Vaṅga, Kāliṅga and Kōṅga." **P. xxviii:** Karavūṛ's Coḷa rāja appears also in Bas. P. 47, 36; and a Narasiṃha Mōṇēyār Coḷa nṛipa who is connected with Bāhūr (cf. 47, 37), in 24, 77 seq. **P. xxxii:** Śindu Ballāḷa is mentioned also in Bas. P. 11, 37; and Kumārāpālaka Gurjara also in chs. 43 and 44, and 54, 75. Basava is stated to have caused a śāsaṇa to be engraved at Kalyāṇa, Bas. P. 59, 56.

**P. xxxiii:** In Bas. P. 19 it is related of Mādīrāja or Mādarasa, surnamed Sakaleṣa (sakaleṣa M.), that he was a Nāḡavidyāpaṇḡita, a Sakalakaḷāvida, and a bharatādiśāstraviçakṣhaṇa; that his capital was the beautiful town Ambē; and that he knew the thirty-two (battisu)<sup>1</sup> and other rāgas, and could play the guitar (vīṇā) well. There occurs there also an enumeration of various subjects belonging to music, *e. g.* 7 svaras, 22 sutis (śrutis), 7 gamakas. It is interesting to observe that the science of music occupied the mind of the people in S. India in 1369 A. D., or according to the author of the Purāṇa, already at Basava's time. About legends and literary works the existence of which the Purāṇa refers also to Basava's period, see *e. g.* 43, 73 seq.; 53, 7; 54. Sakaleṣa Mādarasa occurs again in ch. 47. **P. xxxvi:** In the one but last, mutilated verse of the Kāvyaśālokaṇa it is said that Dāmōḡara's son (tanya) taught this ornament of composition; the last verse of iii., 3 mentions Nākiga, as does also the fragment of a verse towards the end of the work. **P. xxxvii:** Kāvyaśālokaṇa iii., 1 (mārgadarśana in the guṇaviveka), sūtra 3 Nāgavarṇa teaches that there are 10 kṛitiguṇas, viz. sama, samśliṣṡa, arthavyakti, madhura, kāṇta, prasanna, sukumāra, ojas, samabhimatodāra, samādhī. In sūtras 4-21 he separately treats on the first nine, and in sūtra 22 defines samādhī. This very sūtra (a kanda verse) is quoted by Keṣi rāja p. 118 (ಕೆಸಿರಾಜ etc.), also according to the Mūḡabidar MS.; a fact which proves without doubt that Nāgavarṇa has preceded Keṣi rāja. **Ps. xxxvii and lxiii:** Baḷamardu occurs in Toṭa ārya's nighaṇṡu v. 40, where he explains it by āṅka-aushadha; the commentator gives "war-powder" as the meaning of the last term. One of āṅka's meanings in Reeve's Canarese Dictionary is "war". If we are not mistaken, baḷamardu does not occur in the kabbigakaipidi. **P. xxxviii:** The MS. of the Kāvyaśālokaṇa received from Mr. Rice, commences, instead of "śrīviṣveṣvara", with "śrīvardhamāṇa". **P. xl:** Kāvyaśālokaṇa iii., 2, v., 171 states that the Khyātiyaṣa and Kavitaḡuṇodaya (Nāgavarṇa) taught all about the arthālaṅkāṛiti. **P. xlv:** Dr. Burnell writes to us from Tanjore, 10th January, 1875: "As far as I can judge there is no resemblance in style between the Canarese Rāmāyaṇa of Pampa (Hampa)<sup>2</sup> and the Tamil of Kamban<sup>3</sup>", as the last is exclusively in verse. Kamban's R. gives its own date as 733

1) Battisu is a Hindusthāni term. 2) Dr. Burnell appears to mean the Rāmācandraçarita purāṇa mentioned in p. xli., note 2. 3) With regard to masculine nouns ending in a, it is customary in Tamil and Malēyāḷa to add to them the sign of the nominative, *i. e.* n, instead of using their crude form; in Kannaḡa only the latter form is employed. In Tamil one letter is used to express p and b. If Tamil Kampa is=Kannaḡa Hampa, the initial k (g) must have had the force of h, though in Tamil as a rule k represents h only in the middle of words (bakula=bahula). Initial h is either omitted in Tamil (asta=hasta), or in words of cognate languages represented by p (pāl=Canarese hāl, milk).



A. D.; but Dr. Caldwell (Comp. Gr. 88) shows that it belongs to about 1030 A. D.<sup>1)</sup> The Tamil Kamba (Kampa), therefore, may be an Abhinava Hampa; his writing exclusively in verse, a custom of later days for legendary compositions at least in Karnâṭaka, (his being a Vaishṇava, Murdoch, p. 194), and the date assigned to him by Dr. Caldwell seem to favour this supposition. **P. xlv:** Like Rudrabhaṭṭa the śaivas *Īśvarakavi* and *Maṅgarāja* admire the Jaina *Nāgavarma*.—*Vema ayya*, -ārya, *Vemaṇa*, -ācārya, -ārādhyā, -ārya appears in Bas. P. ch. 46; *Mallikārjuna Paṇḍita* also in 46, 36. **P. xlix**, note: That the Tulu country is called *Canara* i. e. *Kannāḍa* (Karnâṭa) is also founded on the *Kannāḍa* dynasty of *Vidyānagari* having ruled there. Cf. p. lix. and Ind. Ant. ii., 353. **P. l:** The term "bōlla" is met in Bas. P. 59, 40. **P. lv:** "Terasa" together with the *shoḍaśagaṇa* is mentioned in Bas. P. 54, 76. **Ps. lvi.** and **lvii:** In Bas. P. ch. 9, 36-48 Basava calls, among others, the following his illustrious people (*mahanta*, v. 49, as being śaivas): *vāgīśa nayinār* (i. e. *ayyār*, master), *jñānasambandhi*, *kulaçēçari*, *keśi rāja*, the guitar-player *mādi rāja*, *maḷe rāja* (also 47, 36), *paṇḍita ayya*, *ekānta rāma ayya*, and *kōḍagūsu* (also ch. 14). **Ps. lviii.** and **lx:** In p. 66 of his C. T. Mr. Brown refers *Mummaḍi Praudha R.* to 1435-1480 A. D. **Ps. lxii.** and **lxiii.**, the two *dāsapadas*: A. ಚಿತ್ತೈಸಿದ ವ್ಯಾಸರಾಯ ಚಿತ್ತಜನಯ್ಯನ ದಿವ್ಯಮುಕ್ತಿಯೋಲಗಕ್ಕಾಗಿ ಮುದದಿ ಚಿತ್ತೈಸಿದರು || ಪಲ್ಲ || ಏರಿದರತುನಕೇರು ಭೇದಿಸಿ ಸೂರ್ಯಮಂಡಲವ | ಸಾರೆ ಸತ್ಯಲೋಕಾರೆ ಸಂಭ್ರಮದಿಂದ | ಭೋರನೆ ಮೃದಂಗ ಕಹಳೆ ಸುರಿಯೆ ಹೂವಿನ ಮಾಲೆ | ಆರತಿಯನೆತ್ತಿದರು ಸುರರಂಗನೆಯರೆಲ್ಲ || 1 || ವಿಳಂಬ-ಸಂವತ್ಸರದಲ್ಲಿ ವಿಜಯನಗರದಲ್ಲಿ | ಪಾಲುಗುಣ-ಬಹುಳ-ಚವುತಿ-ಶ್ರೀವಾರದಲ್ಲಿ | ಬೆಳಗಂ ಜಾವದೊಳೆದ್ದು ಕುಳಿತು ಸಿಂಹಾಸನದಿ | ನಳಿನಾಕ್ಷನಾರಾಯಣನೆಂದು ಕರವ ಮುಗಿದರು || 2 || ಭಕ್ತಿಯಿದ್ದಲ್ಲಿಗೆ ಉಕುತಿಸಾತ್ವಿಕರಿಗೆ ಅಖಿಂಕ (ಅಕಳಂಕೆ?) ಚರಿತೆಯ ಅನುಮಿತಾನಂತಾರಿಖಿಂಕಚರಿತೆಯ ಅನುಮಿತಾನಂತಾ (ಆಶೀರ್ವೇಶನಂತಾ?) ಪುರಂದರವಿಟ್ಟಲನ ಬಳಿಗೆ ಚಿತ್ತೈಸಿದರು || 3 ||

B. ತೆರಳಿದರು ವೈಕುಂಠಕೆ ದಾಸರು ತೆರಳಿದರು ವೈಕುಂಠಕೆ || ಪಲ್ಲ || ರಕ್ತಾಕ್ಷಿ-ನಾಮ-ಸಂವತ್ಸರದ ಪುಷ್ಯ-ಬಹುಳ ಅತಿಶಯದಮಾವಾಸೆಯೆಂದವರ || 1 || ಅಚ್ಚಗನ್ನಿಕೆಯರು ಆರತಿಯನೆತ್ತಲು ಅಚ್ಚಕಾಗಿದ್ದೆಗೆದಿ-ಸಾಮಿ ಸೃದಿ ತಾವು || 2 || ವೈಕುಂಠಕೆ ಭೂಮಿಗೆ ನಾಮಲ್ಲಿ ಸವಪಾನವ ಮಾಡಿ ಭಕ್ತರಿಗೆ ಮಾರ್ಗವ ತೋರಿ || 3 || ಗುರು ಮಧ್ವಪತಿ-ವಿಠಲನ ಸ್ಮರಿಸುತ್ತ ಪುರಂದರದಾಸರು ಮೆರೆದು ವೈಕುಂಠಕ್ಕೆ ತೆರಳಿದರು ವೈಕುಂಠದಾಸರು || 5 ||

There is no v. 4. **P. lxiv**, No. 21: It is necessary to add that the *Purāṇa* treats of the sayings and doings of Basava's nephew *Canṇa Basava* whose miraculous birth at *Kalyāṇa* of Basava's sister (*Can. Bas. P. 3*, 31 seq.) *Nāgalāmbē* (*Nāgalāmbikē*, *Nāgāmbē*) is already referred to in Bas. P. ch. 7. Jains use to say that *Canṇa Basava* was the illegitimate son of *Bijjala* and Basava's sister. **P. lxviii:** *Drākshārāma* is called *Dākshārāma* in Bas. P. 58, 34; see the peculiarity mentioned in p. xiii., note 4. **P. lxxiv:** Regarding the *Bāliya* treasure compare Dr. Burnell's statement in p. liii., note 9. **P. lxxx:** The verses from the *Aksharamālā* are in *Ragalē*, the scheme of each being: 4.4.4.4\*4.4.4.1.

**P. 20**, No. 50, add "v. 183."

**P. 22;** cf. p. vii. List of 45 lands that are adduced in *Basava Purāṇa*, 6, 18. 19, as containing *Saivas*: *lāḷa*, *mālava*, *śindhu*, *simhala*, *gaḷa*, *gurjara*, *murū*, *magadha*, *pāñcāḷa*, *matsya*, *kuraṅga*, *vaṅga*, *kāṅga*, *baṅgāḷa*, *kālava*, *andhra*, *turushka*, *kuru*, *nepāḷa*, *kuntala*, *kukura*, *barbara*, *çola*, *pāṇḍya*, *tuluva*, *malēya*, *malēyāḷa*, *karnāṭa*, *çāru*, *kōṅkaṇa*, *pallavaka*, *hammīra*, *jāḷāndra*, *draviḷa*, *kāśmīra*, *bāhlika*, *bhoṭa*, *bhū*, *kāmbhoja*, *kannoja*, *sūrasena*, *varāḷa*, *kharpara*, *pāriyātra*, *kerala*. (Here *Vengi* is not mentioned, but *Pallavaka* occurs. In the list of *Rottler* that has been taken from *Beshi's* *çatur akārādi nighaṇṭu* of about A. D. 1729, *Vengi* and *Pallava* are met.)

List of the *çappanna* lands that are adduced in *Canṇa Basava Purāṇa*, 6, 48. 49, as containing *Saivas*: *aṅga*, *malēyāḷa*, *mālava*, *magadha*, *barbara*, *kāṅga*, *kāśmīra*, *kōṅkaṇa*, *śindhu*, *hammīra*, *vaṅga*, *hōyisala*, *tulava*, *çola*, *çārama*, *pāṇḍya*, *yavana*, *samvīra*, *matsya*,

1) Cf. Murdoch p. lxxxvi.

baṅgāla, jaina, bonēga (čonēga or jonēga?), sagara, haiviga, tēluṅga, gurjara, gaṭṭa, nepāla, saurāshtra, siṅgāla, draviḍa, kāmboja, lāṭa, pañcāla, vaidarbha, kuma, kukura, karahāṭa, karpāra, yavantika, pāriyātra, karṇāṭa, kosala, manda, bhadrā, kunṭāla, mahājīnaka, videha, bhoṭaka, turushka, ōḍḍiya (Orissa), pārasika, mahāghoṭaka, pulindaka, strirājya, Māṅgu, mārāṭa. (Neither Veṅgi nor Pallava.)

List of the čappanna lands in Nijaguṇa's Vivekācintāmaṇi (prose): aṅga, vaṅga, kaṭiṅga, tēluṅga, kōṅga, lāṭa, baṅgāla, čōḷa, keraḷa, gaṭṭa, pāñcāla, siṃhaḷa, kunṭāla, nepāla, malayāḷa, tuḷava, saindhava, kōṅkaṇa, kuru, magadha, matsya, vidarbha, kosala, śūrasena, kāśmīra, mahārāshtra, karṇāṭa, kirāṭa, turushka, saṅkara, barama, trigarta, nishadha, madhya, jaina, barbara, bāhlika, lāṭa, čaina, karāḷa, oḍra, ghūrjara, kāmboja, saurāshtra, sauvīra, pāṇḍya, hūṇa, yavana, mlečča, haihaya, āryāvarta, bhoja, dvaipa, amaraka, uttarakuru, graiṭi. (Neither Veṅgi nor Pallava.)

P. 23, No. 55, before the Akkaras, insert "Madanavati (v. 311)".

P. 24, after v. 69 of the text, H. and Ra. have the following two verses, the first being somewhat mutilated:

ಕಂದಂ

ಛಂದಮನವಿಯದನೋದುಂ [-ನೋದುಂ]  
ಮುಂದಿರ್ದಾ ತಾಳಮನವಿಯದ ಹಾಡು |  
ಬಂದುದಗೆದವನನುಡಿಯು  
ಪೊಂದಕ್ಕುಂಬಾರ್ತೆಯಿಲ್ಲ ಕೇಳ ಇಂದುಮುಖೀ ||

ಉತ್ಪಲಮಾಲೆ

ಛಂದಮನೋದದೋದವರೋದುಗಳೇ ನೆಹಿ ಹಾಸ್ಯಲೋಕದೊಳ  
ಸಂದಯಮಿಲ್ಲ ಛಂದಮನೆ ಪುರ್ವಪರಂ ನೆಹಿಯೋದಿದಂದು ನಿಃ |  
ಸಂದಯಮಪ್ಪದೋದುವ ಪದಂಗಳಿಗೆಲ್ಲೆ ದೆಯಂ ವಿಚಾರಿಸಲ್  
ಛಂದಮನೋದಿಯೋದುದುಳಿದೋದುಗಳೆಂಬಿವನಂಬುಜಾನನೇ ||

P. 27. In writing the foot-note 2, the editor entertained the opinion that Rb. really was a work of Nāgavarma. But as this is more than improbable, the remark about the different readings looses somewhat of its importance; and the vṛittas only extant in Rb. are foreign to N.'s work.

P. 28, note 3. From what at first sight seemed to be a Maṅgala verse of Rb. the editor afterwards has learned that Rb.'s Pratiśṭhā includes also the Surataru, and a Nāmāṅka which as to form is like the Kāmāṅga.

P. 53, No. 174, add to the scheme: or eight Iambus'.

P. 55, No. 182, add to the scheme of the Mallikāmālē: or Trochæus, Dactylus; Trochæus, Dactylus; Trochæus, Dactylus; Trochæus, a long syllable.

P. 75, note 3, add to Mr. Colebrooke's statement: Weber p. 425.

P. 94. About the Duvayi see p. xvi.

P. 102. We adduce two of the four verses that in our copy of Nāgavarma's Nighaṇṭu, the Vastukosha, are marked as Akkaras; it is difficult to say how far their scheme is correctly represented by their present forms.

ವದನಮಾನನಮಾಸ್ಯಂ ಮುಖಂ ತುಂಡಂ ಲಪನಂ ವಕ್ತ್ರಂ ಮೊಗಕ್ಕೆ ನಾಮಂ  
(ರದನ)ದಂತಂ ರದಂ ದನಂ ದ್ವಿಜಂ ನಾಲಗೆ ರಸನೆ ರಸಣ್ಣೆ ಜಿಹ್ವೆ |  
ಕದಪು ಗಲ್ಲಂ ಕಫೋಳಂ ಗಂಡಸ್ಥಳಂ ದಂತಭೃದಾಹ್ವಯಮಧರಮೋಷ್ಯಂ  
ತದುಪೇತಮಂತದು ಸೃಕ್ವಾಭಿಧಾನಕಮಧರದಸ್ಥಳಂ ಚಿಬುಕಮಿಂಗಿ ||  
ಬಂದು ಸಾಮಜಮೊಂದು ತೇರ್ ಮೂಱಪ್ಪಮೆಯ್ದು ಕಾಲ್ಗಲ್ ಪತ್ತಿಯಕ್ಕುಂ  
ಸಂದ ಪತ್ತಿ ಮೂಱಾಗೆ ಸೇನಾಮುಖಂ ಮೂಱಿಂ ಗುಲ್ಮಂ ಮೂಱು ಗುಲ್ಮು |



ಕೊಂದು ಗಣಮವು ಮೂಳು ವಾಹಿನಿ ತತ್ತಯಂ ಪೃತನಾಬೈ ಪೃತನೆಗಲ್ ಮೂ  
ಐದೊಂದಿ ತೋಟಿ ಚಮು ಮೂಳುಮನೀಕೆನಿ ಪತ್ತ ನೀಕೆನಿಯಕ್ಕಪ್ಪಿ ಹೆಣೆಯನಿಕ್ಕುಂ ||

**P. 108, No. 282:** Mr. Brown has an Ela (ಎಲ) in his Dictionary: "a hurra, or hoop; a carol, or catch: such as this, ಏಟೀಗಟ್ಟುಗುಡಿಶೇವತಾಂ ಯೇರುವಸ್ತೇಕೂಡಾಪೋದಾ || ಓ ಓ ಗೊಲ್ಲ ಭಾ  
ಮಾ || " *i.e.* — — — — — — — — — — — — — — — — — — — — — — — — — — — — — — — — — || or 40 Moras.

In the Bēṅgaḷūr edition of the *Saraṇalilāṃgita* p. 118. 119. 170. 171 there appear verses called Yāla (*i.e.* Ela), *e.g.* ಇಷ್ಟರಿಂದೆ ಫಣಿತೆವಡದು | ಅಷ್ಟ ತೈಲವ ಸರಿಬತ್ತಿ | ಯಿಷ್ಟ ಅಲ್ಲದೆ ಬಯ  
ಲನೈದೀತು \* ಚಿಳಗುವ ಜೋತಿ | ಅಷ್ಟಮೂರ್ತಿಯೊಳಗೆ ಚೆರದೀತು || *i.e.* — — — — — — — — — — — — — — — — — — — — — || or 12. 12. 22. 14; or  
60 Moras.—ಕೆಟ್ಟಿತು ಕಲ್ಯಾಣವಿನ್ನು | ನಷ್ಟವಾಗಿ ಹೋಗುತ್ತಿದೆ | ಸೃಷ್ಟಿಯೊಳಗಣ ಶರಣರೆಲ್ಲರು \* ಅಲ್ಲಮ  
ಪ್ರಭುವೇ | ಇಷ್ಟಲಿಂಗದೊಳಗೆ ಚೆರದೀತು || *i.e.* 12. 12. 22. 14.—ಒಂದು ದಿನ ಬಸವರಾಜನು | ಬಂದು ಪೋ  
ಲಗದೊಳು ಯಿರಲು | ಷೊಂದು ಕೌತುಕವನೇ ಹಣ್ಣಿದ \* ಬಿಜ್ಜಳರಾಯನು | ಇಂದುಧರನು ತಾನೇ ಬಲ್ಲನು ||  
or 12. 12. 22. 14.

**Ps. 95-115. 126-130.** Facsimile of MS. K., belonging to the recension of M.

ಶ್ರೀಗೆ ಸುಖವೀವನಮಲಶ್ರೀಗನುಪಮಭುವನಭವನನಧಿಕಂ ಶ್ರೀಸೌಖ್ಯಾಗಾರಜಗದ್ವಂದಿತನೀಗೆ ನಾಗವ  
ಮಗನುಪಮಸುಖಮಂ || ಅರ್ಣವಜಾತಾನನೆ ಸಂಪೂರ್ಣತೆಯಂ ಸಕಲ-ವಿಷಯ-ಭಾಷಾದಿಗಳಂ ನಿರ್ಣಯ  
ಮಾಗರುಪಿದನಾಂ ಕರ್ನಾಟಕ-ಭಾಷೆಯಂದಮ ಕೇಳ್ ಪೇಳ್ವೆಂ || ಎರಡುಂ ಮೂರುಂ ನಾಲ್ಕುಂ ಗುರುವಿಷ್ಟ ಸ್ಥಾನ  
ಮಾಗೆ ಯುಗ-ಗಜ-ಧರಣೀಶ್ವರ-ಪರಿಸಂಖ್ಯೆಯವಕ್ಕುಂ ಸರಸಿಜಭವ-ವಿಷ್ಣು-ರುದ್ರ-ಸಂಜ್ಞೆಗಳಿಂದಂ || ಅದೆಂತೆನೆ ||  
ಬ್ರಹ್ಮಗಣಮೆಂತೆಂದೊಡೆ || ಯಂತುಂ | ನೆಗಳ್ಳುಂ | ನಾರಿ | ಧರೆಗೆ | ಇಂತುಂ | ನೆಸರುತಿ | ಧರೆಗೆ | ಇದಿ ಬ್ರಹ್ಮ  
ಗಣಂ || ವಿಷ್ಣುಗಣವೆಂತೆಂದರೆ | ಗೋವಿಂದಂ | ಮನದಾಣ್ಣಂ | ನಾಕಿಗಂ | ಪರಹಿತಂ | ಸಂಸಾರಿ | ನರಕಾರಿ |  
ಶ್ರೀಪತಿ | ಮುರರಿಪು | ಇವು ವಿಷ್ಣುಗಣಂ || ರುದ್ರಗಣವೆಂತೆಂದರೆ | ಗಂಗಾಧಾರಂ | ಗಿರಿಜಾನಾಥಂ | ನೀಲಕಂ  
ಠಂ | ವೈಷ್ಣವಲಕ್ಷ್ಮಂ | ಕಾಮಾಂತಕಂ | ಪ್ರಮಥಾಧಿಪಂ | ಶೂಲಧರಂ | ಪುರಮಥನಂ | ಕಂದರ್ಪಾರಿ | ಮದನ  
ಧ್ವಂಸಿ | ಚಂದ್ರಮೌಳಿ | ಭುಜಗಧಾರಿ | ಭೂತಾಗ್ರಣಿ | ತ್ರಿಜಗದ್ಗುರು | ಕಾಮರಿಪು | ಮದನರಿಪು || ಇನ್ನು ಗಣ  
ಸೂತ್ರಂ | ಕರಪುರವಾರ್ಧಿಯಾಗೆ ಗುರುವಾಗರೆ ತಂದುರುವಿಂದದಸ್ತಮಾಗರೆ ಲಘು-ಯುಗ್ಮದಿಂ ಕ್ರಮದಿ ಮುಂತೆ  
ಸಮಂ ಕಡೆ ಸ್ವಟ್ಟು ಬಿಟ್ಟಿನೊಳ್ ಬರೆ ಲಘುವಿಂದ ಮುಂತೆ ಬರೆ ಪಿಂತೆ ಸಮಂ ಮೊದಲಿಂ ತಗುಳ್ಳು ಪಂಕರುಹದಳೇ  
ಕ್ಷಣಿ ಗಣಮನಿಂತಿರು ಸರ್ವ-ಲಘುತ್ವಮಪ್ಪಿನಿಂ || ತ್ರಿವದಿಗು | ವಿಸರುಹೋದ್ಭವ-ಗಣಂ ರಸ-ದಶ-ಸ್ಥಾನದೊಳ್  
ವಿಸರುಹನೇತ್ರ ಗಣನೆ ಬಕ್ಕುಳಿದವು ವಿಸರುಹನೇತ್ರ ತ್ರಿವದಿಗೆ || ಭುಜಪಕ್ಷಯುಗಳಧಾಮಧ್ವಜಪಾದಗಣದೊಳ  
ಜನಿದಂ ರಸದೊಳ್ ನಿಜ ಪೆಸರವೆಡೆಗಳೊಳಧೋಕ್ಷ ಜಗಣಮುಮಾದಡದುವೆ ಚಿತ್ರಂ ಕೆಳದೀ || ತುದಿಯೊಳೇಶ್ವರ  
ಗಣಮುಂ ಮೊದಲಿಂ ಗಜಗಮನೆ ಪೆರಗಣಿಂದಂ ಚಿತ್ರಂ ಮದದೊಳಗದಂತುಚಿತಂ ನಯದಿಂ || ಅಕ್ಕರಕ್ಕೆ ಲಕ್ಷ  
ಣಂ || ಮೊದಲೊಳೆ ಜಗಣಂಗಲ್ ಕುಂದದೆ ಬಕು ಮತ್ತಮ್ಮೆದು ಗಣಂಗಳು ವಿಷ್ಣುವಕ್ಕುಂ ತುದಿಯೊಳೇಳೆಂಬ  
ತಾಣದೊಳೆಲ್ಲಿಯು ಕಂದರ್ಪಹರಗಣಂ ನೆಲಿಶಿ ನಿಲಕ್ಕೆ ಪದಾಂತ್ಯದೊಳೆಡೆಂಬ ಸಂಖ್ಯೆಯೊಳು ನಾಲ್ಕುಂ ಜಗಣಂ  
ಸಮವಾಯಮಪ್ಪುದಕ್ಕುಂ ಸದಮಳೇಂದುನಿಭಾನನೆ ನಾಕಿಗನಿಷ್ಟದೊಳಂತಿದು ಪಿರಿಯಕ್ಕರಂ || ಸರಸಿಜೋದರಗಣ  
ಮೆರಡಜನುಮಲ್ಲಿ ನೆರದಕ್ಕೆ ಮತ್ತಂತಿರೆರಡು ಸೂಳ್ ಬಂದಾಗಮಂತೊಪ್ಪೆಯಿಂದ್ರವಿಖ್ಯಾತಂ ಸರಸಿಜಲೋಚನೆ  
ದೊರೆವೆತ್ತ ಪೆಸರಿ ಧೊರೆಯಾಗಿ ಸಂದುದಿರುತರದೊರೆಯಕ್ಕರಮಿದನರಿವು ತೆರದಿಂದಂ ಕಾಂತೆ || ಜಲಜಸಂಭವಗ  
ಣಮಕ್ಕೆ ಮೊದಲೊಳು ನಡುವೆ ಜಲರುಹೋದರಗಣವಕ್ಕೆ ಬಳಿಕ್ಕೆ ಕಾಮಾರಿ ಗಣಂ ತಿಲಕದಂತಿರೆ ಕಡೆಯೊಳ್ ಬಂ  
ದು ಯಿಕ್ಕೆ ಕಾಮಬಾಣಾವಳಿಯುಂ ಪೊಗೆಯ್ದಿ ಗಣವಕ್ಕೆ ನಡುವಣಕ್ಕರಕ್ಕೆ ಪೆಸರಿಂತು ಸಖಿ || ವನಜಸಂಭವಗಣಕೆ  
ಮೊದಲೊಳೆತ್ತಲ್ ವನರುಹೋದರಗಣಯುಗಳಮವಕ್ಕೆ ರುದ್ರನದರಂತ್ಯದೊಳ್ ಬಂದಿಕ್ಕೆ ನಾಲ್ಕು ಗಣಮನಿತುಮೆ  
ನೆವ ಕಡೆಯಕ್ಕರಕ್ಕೆ ಮಾತೃಗಲ್ || ತಡೆಯದೆ ಹರಿಯುಗಂ ಮೊದಲೊಳಕ್ಕೆ ಜಡೆಯ ಶಂಕರನೊರ್ವಂ ಕಡೆಯೊಳಕ್ಕೆ  
ಮಡದಿ ಕೇಳ್ ಸುರರಣಮಿಸದಕ್ಕೆ ಕಡ ಕಿರಿಯಕ್ಕರಕ್ಕಿದುವೆ ಲಕ್ಷಣಂ || ಯಳೆಯ ಲಕ್ಷಣಂ | ಅಜಪಕ್ಷ ಸುರವಜ್ರ  
ದೊಳಾರೊಳಪ್ಪು ಜಗದೊಳೆಳೆ ನಿಭವತಿ || ಸ್ವಟ್ಟದಿಯ ಲಕ್ಷಣಂ | ಮಂದರಧರಗಣ ಬಂದಿರೆ ಕಡೆಯೊಳ್ ಕುಂದದೆ  
ಹರಸಾ ಕಡೆಯೊಳಗಂದುನಿಭಾನನೆ ಮುಂದಣ ಪದನಿಯಮಂ ಮೊದಲಾದಂದು ಸ್ವಟ್ಟದಿಯನಿಕ್ಕುಂ || ಅಕ್ಕರಿಕೆಯ  
ಲಕ್ಷಣಂ | ಮುರರಿಪುಬ್ರಹ್ಮಂ ಮುರರಿಪುಬ್ರಹ್ಮಂ ಮುರರಿಪುಶೂಲಧರಂ ಸರಸದಿ ನಿಲ್ಕುಂ ಖಗಗಣಮಕ್ಕುಂ ನಿರುಪ

ಮುಖ್ಯಾಸರಿಮಿತಿಮುಪ್ಪಂತಿರೆ ಯತಿ ರುತು ಸುರರೊಳ್ ಬರೆ ತರಳಾಕ್ಷಿ ಧರೆಯೊಳಗೆತ್ತಕ್ಕರಮೆಸವಕ್ಕರಿಗೆ || ಚೌಪ  
ದಿಯು ಮದನನ ತಂದೆಯ ಮುಂದುದಯಿಸೆ ಕಂಖರನೊಳ್ ಪೊದವರೆ ಸಂದು ನೋಡಿದು ಸತಿ ಚೌಪದಿಗೆ | ಮುಂ  
ದರಧರಗಣಮೆಸದರೆ ಮೊದಲೊಳ್ ಪೊಂದಿರೆಯುಂ ಕಡೆಯೊಳಜಂ ಸಂದುದು ಲಕ್ಷ್ಮಣಮವನಿಯೊಳೆಂದುಂ ಭಂಡೋ  
ವತಂಸವದನೆ || ಮದನವತಿಯ ಲಕ್ಷ್ಮಣಂ | ಮದನನ ತಂದೆಯ ಗುಣಮುಂ ವಿಷಯದೊಳರೆ ಗುರುಪೊಂದೊದವರೆ  
ಪದದೊಳುಮವರ ವೊಲಪ್ಪದು ಗುರುಪದಮುಂ ವಿಧಿತಮೆ ವಿಧಿತಮೆ ಚಂದ್ರಚತುಷ್ಟಯದಿಂದತ್ತಂಬುಜವದನೆ ಮ  
ದನಹರತ್ಯತಯಂ ಹರಿ ಕಡೆ ಪಡೆ ಮದನವತಿ || ಗಣನಿಯಮಂಗಳಗಣಿತಮೆನಲ್ಕಡೆಗಣಿಯಪ್ಪದಿಪ್ಪತ್ತಿರಡು ಮಾ  
ತ್ರಗಳಕ್ಕುಂ ಗುಣಯುತೆ ಮದನವತಿಗೆಂದುಂ || ಗೀತಿಕೆಯ ಲಕ್ಷ್ಮಣಂ | ಎರಡಾರಿಸ ಸಂಖ್ಯೆಯೊಳ್ ಬರೆ ಬ್ರಹ್ಮ  
ನುಳಿದೆಡೆಗಳೊಳು ವಿಷ್ಣು ಮುಂದರೆ ಮುಂದಣ ಪದಂ ಮುನ್ನಿನಂತುರುತರಂ ಗೀತಿಕೆಗಿಂತಕ್ಕುಂ ಸಖೀ || ಉತ್ಸಾ  
ಹಲಕ್ಷ್ಮಣಂ | ಜಯದೆವತಾಕ್ಷರಧವಳಪ್ರಯೋಗತರವಾದುದೆಲ್ಲವಂ ಪೇಳ್ವ ನಿರ್ಣಯಮಾಗರೆಯುಂ ಪಟ್ಟುತ್ಯಯ  
ಮುಂ ಚೆಲ್ವಾಗಿ ಪೇಳಿನಂಬುಜವದನೆ || ಪಟ್ಟುತ್ಯಯಂ || ಶ್ಲೋಕಾ || ಪ್ರಸಾರೋ ನಪ್ಪ ಉದ್ದಿಸ್ತಯೇತದ್ವಾದಿಲ  
ಗಕ್ರಿಯಾ | ಸಂಖ್ಯಾನಾಮದ್ವಯೋಗಾಚ ಪಟ್ಟುತ್ಯಯಮಿತಿ ಸ್ಮೃತಃ || ನಪ್ಪಕ್ಕೆ | ಮೊದಲೊಳ್ ಭಂದದಿಂದೆಡೆಯ  
ಲೆಕ್ಕದ ಕೆಟ್ಟುದು ವೃತ್ತಮೆಂದು ಪೇಳುವುದು ಬಗೆ ಬಂದಡಾಗಳವರಂದಮನರ್ಥಶಿ ಬಿಣ್ಣಿಟ್ಟು ಕೊಳ್ಳುವುದು ಸಮಭಾ  
ಗಮಿಯೊಡೆ ರೂಪ ಯಥಾರ್ಥತೆ ಬಿಣ್ಣುವಿಟ್ಟು ಕೊಳ್ಳುವುದು ಗಡ ಸೂತ್ರವಾ ತೆರದಿ ಕಾಣ್ಬುದು ನಪ್ಪಮನಂಬು  
ಜಾನನೆ || ಇನಿತರ ಭಂದವಾಸನೆಯ ವೃತ್ತಮದೆಂತುಟದೆಂಬ ಲೆಕ್ಕಮಂತನಿತನಯರ್ಥಸಲ್ಕೆ ಲಘುತದ್ವಿಷಮಕಿರ  
ದೊಂದನೊದಿರ್ದನಿತೆಯೆ ಬಿಣ್ಣುವಂ ಗುರುವಿನೊಳೆತ್ತಿ ನಪ್ಪಮಾಯೆ ನಿಶಿದ ವೃತ್ತವಾ ತೆರದಿ ಬಪ್ಪುದು ತಪ್ಪದಿದಂ  
ಬುಜಾನನೆ || ಉಡಿಸ್ತೆಕೆ | ನೆಗಳಾನತಪದಾಂತ್ಯಮೆಯ್ದುದನೆಗಂ ಸಂಖ್ಯಾತಮುಂ ಸೂತ್ರದಿಂ ದ್ವಿಗುಣಂಗೆಯ್ದು  
ಲಘು ವಜ್ರಂಗಳೆಡೆಯೊಳ್ ನಿಂದಂಕ್ರಮಂ ಕೊಡುಮೆಲ್ಲನೆ ಮತ್ತೊಂದನೆ ಕೂಡಿ ಬಿಣ್ಣಿನೆಡೆಯೊಳ್ ನಿಂದಂಕಮಂ  
ಬಿಟ್ಟೊಡಾ ನೆಗದುದಿಸ್ತ ವಿಧಾನವಾ ತೆರದಿ ಕಾಣ್ಬುದು ನಪ್ಪಮನಂಬುಜಾನನೆ || ಪುದಿಯದೆ ಭಂದಮಿಯೆಡೆಯೊಳುಮೆ  
ಕೆಟ್ಟುದದೆಂಬ ವೃತ್ತಮಂ ಪದೆಬಗೆ ಬ ದೊಡಾಗಳವರಕ್ಕರಮಂತವನರ್ಥಸಿಟ್ಟುಸಂದುದೊಳೆಸೆರಿ ದಿಶಾಗಣದ ಲೆ  
ಖ್ವದೊಳಾಗಳೆಯೊಪ್ಪುವಿಟ್ಟು ಕೊಳ್ಳುವುದು ಗಣಸೂತ್ರವಾ ತೆರದಿ ಬಪ್ಪುದು ತಪ್ಪದಿದಂಬುಜಾನನೆ || ಏಕದ್ವಿಲಗ  
ಕ್ರಿಯೆ || ಅನುಗತಮೊಂದರಂಕಮನೆ ಚಂದದ ಲೆಖದೊಳಂಕವಿಟ್ಟು ಮೆಲ್ಲನೆ ಬಳಿಕೊಂದನಿಟ್ಟು ಬರೆಕೊಡುವುದೊಂದೆ  
ರೊಳೊಂದನೆಂದಿ ಮುನ್ನಿನ ತೆರನಂತೆದಂತಳರದಿಪ್ಪುದು ತತ್ತ್ವಮಮೆಯ್ದುವನೆಗಂ ವನಜದಳಾಯತಾಕ್ಷಿ ನೀನ  
ರಿವುಡೆಕಯುಗಕ್ರಿಯೆ ಲಘುಕ್ರಮಂಗಳಂ ಛೇದಿ ಶ್ರೀನಾಗವರ್ಮಂ ಸಂಪೂರ್ಣಂ || ಛೇದಿ ಕರಕ್ಕೆತಮಪುರಾಧಂ  
ಕ್ಷಂತುಮರ್ಹಂತಿ ಸಂತಃ || ಶ್ರೀರಸ್ತು ||

P. 130, note 5, (see Addenda):

ಚಂಪಕಮಾಲೆ (corrupt.)

ಇನಿತು ಪ್ರಮಾಣದದು ಕೆಟ್ಟುದು ಕಂದಮದಂದು ಬಕ್ಕುಮಿಂ  
ಬಿನೊಳೆದೆಬುವೆತ್ತ<sup>1)</sup> ಗಣಸಂಖ್ಯೆಯನೊಂದನೆ ಕೂಡಿ ಲಬ್ಧದಿಂ |  
ಜನನುತಲೇಪ್ಪದಿಂದಮರಿದೀ ಗಣಮೆಂದದನಿಟ್ಟು ಕೊಂಡು ಮುಂ  
ನಿನ ತೆಹದಿಂದವೆತ್ತು ಪದಿನಾಲ್ಕು ಗಣಂಗಳುಮೆಯ್ದುವನ್ನೆಗಂ ||

1) ನೆಬಬಲೆತ

ಮಹಾಸುಗ್ಧರೆ (cor.)

..ಯೊ ಕಾಣಲ್ಪದೀ ಕಂದದ ಪರಿಮಿತಮಂ ಪೇಳೆ ನಾಲ್ಕೊಂದು ಛೇಗಂ  
ಪದಿನಾಟುಂ ತಾಣದೊಳ್ ಪುಟ್ಟುವ ಗಣತತಿಯಂ ತಮ್ಮೊಳೊಂದೊಂದನಾದ್ವ<sup>1)</sup> |  
ದದಿ ಮಚ್ಚಲ್ಕಲ್ಲಿ ಕಂಡಾ ಗಣದ ಕೆಳಗೆ ನಿಂದಾ ಗಣವ್ರಾತಮಂ ತ  
ಪ್ಪದೆ ಬಕ್ಕುದ್ದಿಷ್ಟಮಿಂತೀ ತೆಹವನಜಿವುದಂಭೋಜಪತ್ರಾಯತಾಕ್ಷೀ ||

1) ಪಾ

ಚಂಪಕಮಾಲೆ (cor.)

ದಿನಸಕರಾಂಬುಧಿಮರುದಂಬರಭೂಮಿಕಾಂಕವಹ್ನಿಯೆಂ  
ಬಿವು ದೊರೆಕೊಂಡು ಬಂದ ಗಣಮೆಂಟಜಿಂಗಳಂ ನೆಗಳ್ಳ ಕರ್ನಾದಿಯಾ |



ಗವನೆಣಿಸಿಟ್ಟ ಲೆಕ್ಕಮಮುಱಂತಿದು ತಪ್ಪದೆ ನಾಗವರ್ಮನಿಂ  
ಭುವನದೊಳಂ ಉತಿ<sup>1)</sup> ಕಲ್ಲ ಮುಱವಂತು ಮನೋಹರಮಾಗೆ ಮಾಡಿದಿದಂ<sup>2)</sup> ||

1) ಭುವನದೊಳಂ (a blank)ಳೆ 2) ಮಾಡಿದದಿಂದಂ

ಕಂ ದಂ (cor.)

ಪದಿನಾಱು ಕಲ್ಲ ನೋಳಿಯ  
ಮೊದಲಿಂ ಬರೆಟ್ಟು ಮೂಱು ಸೂಳೆತ್ತಿ ಮನೋ |  
ಮುದದಿ ಗಣಮನೆರಬಸಿದ<sup>1)</sup>  
ಪದದೊಳಿನಿಂ ಪೇಳ್ವದಂಟ್ಟು<sup>2)</sup> ಕಲ್ಲಳನಬಲೇ ||

1) ಮುದದಿಲಿಗಣಮನೆರದ 2) ದಟ್ಟು

ಕಂ ದಂ (cor.)

ಪ್ರಣಥನರನಾಥ<sup>1)</sup> ಸೆಡೆಯದೆ  
ಮಣಿವರ್ ಪರಿಚೆಯ್ದ ಸಂದರಂ<sup>2)</sup> ನಿಂಗವಿದ್ಯೆ |  
ಸೆಣಸಿ ಬರೆ ಕಂಡು ತಡೆಯದೆ  
ಹಣದುರ ಮನೆರೆದರನೆ ಕೊಂದು ನೆಲು<sup>3)</sup> ತುಂಗಯಕಾ ||

1) ಪ್ರಣಥನದನಾಥ 2) ಸಂದರಂ 3) ಮನೆಗೆದರನೆ ಕೊಂದುಗೆಲು

ವಚನಂ

ಅಲ್ಲಿಯ ಪುರಜನಬಂದಂ ಗೋಮಾತ್ರಿಕಂ (-ಮೂತ್ರಿಕಂ) ಸರ್ವತೋಭದ್ರವದಕ್ಕರಂ ಸ್ವಟ್ಟದಂ ತ್ರಿವಧಿ ಚತುಃ  
ಪದಿಯೇಳೆ ಮೊದಲಾದ್ಯೆದು ಸಾವಿರದೆಂಟುನೂಱು ವೃತ್ತಜಾತಿಯ ನಾನಾಭಂದಗಳಕ್ಕುಂ || Then follows the  
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ಚಿತ್ರ, çitra. Name of a pure Canarese metre. 300.

ಚಿತ್ರ, çitra. Name of a pure Canarese metre. 301.

ಚಿತ್ರಪದ, çitrapada. Name of a vṛtta. 112.

ಚಿತ್ರಪದ, çitrapada. Name of a vṛtta. 129.

ಚಿತ್ರಲತೆ, çitralatē. Name of a pure Canarese metre. 301.

ಚಿರಮ್ಪ್ರಮಾಣಿಕ, çirampramâṇika. Name of a vṛtta. 114.

ಚೂತಕುಜ, çûtakuja. Name of a vṛtta. 213.

ಚೇತೋಜಾತ, çetojâta. Long. 102. 127.

ಚೌಪದಿ, çaupadi. A kind of Ragalē. 272. 273.

ಚೌಪದಿ, çaupadi (çaupadigē). Name of a pure Canarese metre. 68. 309.

ಛಂದ, çhanda. Prosody. 22. 23. 207; a metre-type. 342. 344.

ಛಂದಸ್, çhandas. A metre-type. p. 23. 72-227.

ಛಂದೋವತಂಸ, çhandovatamsa. Name of a pure Canarese metre. 68. 310.

ಜ, ja. The foot — — — . 24. 29. 34. 35. 288.

ಜಗತಿ, jagati. Name of a type of metres. 21. p. 23. 147-162.

ಜಗದ್ವಂದಿತ, jagadvandita. Name of a vṛitta. 189.

ಜನೋದಯ, janodaya. Name of a vṛitta. 81.

ಜಲ, jala. The foot — — — .28. 32. 35. 96. 155. 202. 218.

ಜಲನಿಧಿ, jalanidhi. The number 4. 178.

ಜಲೋದ್ಧತೆ, jaloddhatē. Name of a vṛitta. 160.

ಜಳಜಸಂಭವಗಣ, jalajasambhavagaṇa. A class of pure Canarese feet. 304.

ಜಳರುಹೋದರಗಣ, jalaruhodaragaṇa. A class of pure Canarese feet. 304.

ಜಾತವೇದ, jātaveda. The foot — — — .105.

ಜಾತವೇದಸ್, jātavedas. The foot — — — .152.

ಜಾತಿ, jāti. A branch of language. p. 22; a metre that does not belong to the twenty-six 'chandas'. p. 23. 284 (?); a peculiar class again. p. 23, note 2. p. 95 (?); a type of metre (*i. e.* 'chandas'). 69. Cf. sarvavishayabhāshājāti.

ಜಾತಿಗಾದೆ, jātigādē. Name of a Mora-metre. 253.

ಜ್ವಲನ, jvalana. The foot — — — .202.

ಜ್ವಾಲೆ, jvālē. The foot — — — .92. 194. 207.

ತೆ, ta. The foot — — — .24. 29. 34. 35. 106.

ತನುಮಧ್ಯೆ, tanumadhyē. Name of a vṛitta. 96.

ತನ್ವಿ, tanvi. Name of a vṛitta. 218.

ತರಂಗಮ, taraṅgama. Name of a vṛitta. 208.

ತರಳ, tarāḷa. Name of a vṛitta. 198.

ತಾಳ, tāḷa. Beating time in music, that for instance occurs for the Ragalēs. 254 (trivudē tāḷa. 274. 275; eka tāḷa 277-280); (for the Āryēs, Weber p. 289); and for the Shatpadis (jhampē tāḷa, 324; trivudē tāḷa, 332).

ತಾಳ, tāḷa. Name of a jāti vṛitta or of jāti vṛittas. p. 23.

ತಾಳಗಣನೆ, tāḷagaṇanē. The counting of the tāḷa. 254.

ತಿಲಕ, tilaka. Name of a vṛitta. 88.

ತಿಲಕ, tilaka. Name of a vṛitta. 96; cf. 217, note.

ತಿವದಿ, tivadi (*i. e.* trivadi, tripadi). Name of a pure Canarese metre. 68. 299.

ತುರಂಗಪ್ರಾಸ, turāṅgaprāsa. A kind of alliteration. 42.

ತುರಂಗಮ, turāṅgama. Name of a vṛitta. 208.

ತುರಗವ್ರಾತ, turagavrāta. The number 7. 212.

ತೇಜ, teja. The foot — — — .104.

ತೋಟಕ, totaka (*i. e.* relating to a garden). Name of a vṛitta. 148.

ತೋಯ, toya. The foot — — — .33. 36. 92. 94. 126. 154. 177. 207. 217. 233. 252.

ತ್ರಿಜಗದ್ಗುರು, trijagadguru. The Can. foot — — — — — . p. 97.

ತ್ರಿದಶ, tridaśa. The foot — — — .100. 173. 179. 206.

ತ್ರಿಪದಿ, tripadi. Name of a pure Canarese metre. p. 23. 299.

ತ್ರಿಪದೋನ್ನತಿ, tripadonnati. Name of a vṛitta. 247.

ತ್ರಿಪ್ರಾಸ, triprāsa. A kind of alliteration. 64.

ತ್ರಿಯಂಬಕ, triyambaka. Sign for a long syllable. 29.

ತ್ರಿವದಿ, trivadi. *See* tripadi.

ತ್ರಿವಳಿ, trivali. *See* tripadi.

ತ್ರಿವುಡೆ, trivudē (*i. e.* tripudē). A kind of tāḷa. 274. 275. 332.

ತ್ರಿಷ್ಟುಭ, trisṭubh. Name of a type of metres. p. 23. 132-146.

ದಡ್ಡಕ್ಕರ, dadḍakkara (*i. e.* heaped or thick letter). Double consonant. 27. 43.

ದಣ್ಣಕ, daṇḍaka. Name of a vṛitta. p. 23. 231.

ದಂತಿ, danti. The number 8. 185.

ದಿಕ್ಕರಿ, dikkari. The number 8. 220.

ದಿಗಂತ, diganta. Name of a vṛitta. 74.

ದಿಗ್ದಂತಿ, digdanti. The number 8. 151.

ದಿನಕರ, dinakara. The number 12. 223.

ದಿನನಾಥ, dinanātha. The number 12. 205. 216.

ದಿನಪ, dinapa. The foot — — — .119. 183.

ದಿನಪ, dinapa. The number 12. 248.

ದಿನಾಧಿಪ, dinādhīpa. The foot — — — .133. 182.

ದಿನೇಶ, dineśa. The foot — — — .89. 131. 150. 151. 163. 189. 194. 241.

ದಿನೇಶ, dineśa. The number 12. 200.

ದಿನೇಶಹಯ, dineśahaya. The number 7. 153.

ದಿವ, diva. The foot — — — .202.

ದಿವಸಕರ, divasakara. The number 12. 186.



ದವಸಾಧಪ, divasâdhipa. The foot ——. 153.  
 ದವಸಾಧಪ, divasâdhipa. The number 12. 148.  
 ದವಾಕರ, divâkara. The foot ——. 150.  
 ದವಿಜ, divija. The foot ——. 136. 138. 139.  
 182. 214. 217. 227. 237.  
 ದವಿಜಕಲ್ಪಲತೆ, divijakalpalatē. Name of a vṛitta.  
 237.  
 ದವಿಜಪುರ, divijapura. The foot ——. 222.  
 ದಿಶ್, diś. The number 8. 137.  
 ದಿತಾಕರಿ, diśākari. The number 8. 198.  
 ದಿತಾಗಜ, diśāgaja. The number 8. 139. 153.  
 ದಿಶೆ, diśē. The number 8. 149. \*  
 ದೀರ್ಘ, dīrgha. A syllable with a long vowel.  
 27. 42. 43.  
 ದುವದಿ, duvadi. See duvayi.  
 ದುವಯಿ, duvayi (i. e. dvipadi). Name of a  
 Mora-feet metre. 282. 293-295.  
 ದುವವಿ, duvavi. See duvayi.  
 ದೇವ, deva. Sign for a long syllable (H., Ra. in  
 v. 115).  
 ದೇವ, deva. The foot ——. p. 12, note. p. 16,  
 note. 36.  
 ದೇವರಮ್ಯ, devaramya. Name of a vṛitta. 97.  
 ದೇವಾಕ್ಷರ, devākshara. The feet measured by  
 the names of Brahma, Vishṇu and Rudra.  
 340.  
 ದೇವಾಧಿಪಪುರ, devâdhipapura. The foot ——. 207.  
 ದೇಶಿ, deśi. The language of the Canarese coun-  
 try. 16. Cf. adeśi.  
 ದೈತ್ಯಾರಿ, daityâri. Sign for a short syllable.  
 202.  
 ದೊರೆ ಅಕ್ಕರ, dōrē akkara. Name of a pure  
 Canarese metre. 303.  
 ದೋಧಕ, dodhaka. Name of a vṛitta. 135.  
 ದ್ರುತಪದ, drutapada. Name of a vṛitta. 154.  
 ದ್ರುತಪೂರ್ವವಿಲಂಬಿತ, drutapūrvavilambita. Name  
 of a vṛitta. 147.  
 ದ್ವಂದ್ವಪ್ರಾಸ, dvandvaprâsa. A kind of allitera-  
 tion. 64.  
 ದ್ವಿಪ್ರಾಸ, dviprâsa. A kind of alliteration. 64.  
 65.  
 ಧರಣಿ, dharani. The foot ——. 28.

ಧರಣೀಶ್ವರ, dharanīśvara. The number 16.  
 297.  
 ಧರೆ, dharē. The foot ——. 32. 202.  
 ಧಾತ್ರ, dhâtri. The Can. foot ——. p. 96.  
 ಧಾತ್ರಿ, dhâtri. The foot ——. 33. 103. 128.  
 170. 188.  
 ಧೂಮಧ್ವಜ, dhûmadhvaja (i. e. agni or śikhi-  
 braja). The number 3. p. 100.  
 ಧೂರ್ಜಟಿ, dhûrjaṭi. The Mora-foot ——. 283.  
 ಧೃತಿ, dhṛiti. Name of a type of metres. p. 23.  
 194-197.  
 ನ, na. The foot ——. 24. 29. 34. 35. 90. 93.  
 107. 108. 118. 122. 123. 147. 172.  
 ನ, na. The foot — of the five Mora-feet.  
 288.  
 ನಗ, naga. The number 7. 229.  
 ನಗಹರ, nagahara. The foot ——. 164.  
 ನಡು ಅಕ್ಕರ, naḍu akkara. Name of a pure  
 Canarese metre. 304.  
 ನಂದ, nanda. Name of a vṛitta. 89.  
 ನಂದಕ, nandaka. Name of a vṛitta. 86.  
 ನಭ, nabha. The foot ——. 218.  
 ನರಕಾರಿ, narakâri. The Can. foot ——. p. 96.  
 ನರಗ, naraga. Name of a vṛitta. 107.  
 ನರ್ಕುಟಕ, narkuṭaka. Name of a vṛitta. 193b.  
 ನವನಳಿನ, navanaḷina. Name of a vṛitta. 182.  
 ನಷ್ಟ, naśṭa. A kind of calculation. 342.  
 ನಾಕ, nâka. The foot ——. 32. 33. 35. 126.  
 ನಾಕಿ, nâki. The Can. foot ——. p. 96.  
 ನಾಕಿಗಂ, nâkigam. The Can. foot ——. p. 96.  
 ನಾಗ, nâga. The number 8. 229.  
 ನಾಗರಂಜಿತ, nâgaranjita. Name of a vṛitta. 205.  
 ನಾಂದಿ, nândi. A prayer or eulogium at the com-  
 mencement of a work. p. 16, note.  
 ನಾಮಾಂಕ, nâmaṅka. Under this appellation  
 the kâmaṅga appears in Rb.  
 ನಿಜ, nija. A short syllable. 42. 43.  
 ನಿಧಿ, nidhi. The number 9. 166. 170. 173. 196.  
 ನಿರುಪಮ, nirupama. Name of a vṛitta. 153.  
 ನೀತಿಕೆ, nîtikē (gîtikē?). Name of a vṛitta. 145.  
 ನೀಲಕಂಠ, nîlakaṇṭha. Sign for a long letter.  
 89.

ನೀಲಕಂಠಂ, nilakanṭham. The Canarese foot — — —. p. 97.

ಪಂಕಜ, paṅkaja. Name of a vṛitta. 220.

ಪಂಕ್ತಿ, paṅkti. Name of a type of metres. p. 23. 126-131.

ಪಂಚಚಾಮರ, pañcācāmara. Name of a vṛitta. 187.

ಪಕ್ಷ, pakṣa. The number 15. 201. 210. 211.

ಪಣವಕ, paṇavaka. Name of a vṛitta. 126.

ಪದ, pada. Verse. 37. 71 (rule). 240.

ಪದ, pada. Verse-quarter. 27. 117. 135. 171. 174. 180. 184. 200. 214. 217. 222. 233. 234. 238. 253. 285. 293. 294. 302. 343.

ಪದ, pada. Verse-line. 314. 321. 322. 323. 325. 326. 328. 330. 335-337.

ಪದಚತುರ್ದ್ವಯ, padaçaturūrdhva. Name of a vṛitta. 248.

ಪದ್ಮಭವಗಣ, padmabhavagaṇa. A class of pure Canarese feet. 312.

ಪದ್ಮಿನೀಮಿತ್ರ, padminīmitra. The number 12. 213.

ಪನ್ನಗರಾಜ, paṇṇagarāja. The number 1. 295.

ಪಯಸ್, payas. The foot — — —. 95. 170. 189.

ಪರಮೆ, paramē. Name of a vṛitta. 78.

ಪರಹಿತಂ, parahitam. The Can. foot — — —. p. 96.

ಪರಿವರ್ಧನಿಷಟ್ಪದಿ, parivardhinishatpadi. 316. 334-336.

ಪಲಾಶದಳ, palāśaḍaḷa. Name of a vṛitta. p. 51, note.

ಪಲ್ಲವ, pallava. Refrain. 37.

ಪವನ, pavana. The foot — — —. 75. 100. 128. 163. 196. 218. 227.

ಪವಮಾನ, pavamāna. The foot — — —. 148. 233.

ಪಾದ, pāda. Verse-quarter. 41. 61; the vṛitta-headings. 100. 107. 130. 134. 147. 188. 224. 239. 240. 250. 252. 289. 291. 300.

ಪಾದ, pāda. Verse-line. 313. 227. 329. 330. 332-334. 337. 338.

ಪಾದಪಾಶನ, pādapaśāna. The foot — — —. 123. 130-134.

ಪಾವಕ, pāvaka. The foot — — —. 77. 120. 134. 150. 151. 180. 181. 194. 237. 238. 241.

ಪಾವನ, pāvana. Name of a vṛitta. 77.

ಪಿರಿ ಅಕ್ಕರ, piri akkara. Name of a pure Can. metre. 302.

ಪುಟ, puṭa. Name of a vṛitta. 159.

ಪುರ, pura. The foot — — —. 227.

ಪುರ, pura. The number 3. 183. 224. 283. 285. 287. 298. 307.

ಪುರಮಥನ, puramathana. Sign for a long letter. 234.

ಪುರಮಥನಂ, puramathanam. The Can. foot — — —. p. 97.

ಪುರಾರಿ, purāri. The Mora-feet — — —. 283.

ಪುರುಹೂತಗಣ, puruhūtagaṇa. A class of Ra-galē gaṇas of five Moras. 269.

ಪೃಥಿವಿ, prithvi. Name of a vṛitta. 189.

ಪೈಶಾಚಿಕ, paishācika. One of the mother languages, counting as a half only. p. 22. (Only Re. reads çaturbhāshē instead of 3½.)

ಪೊದೆ ಅಲರ, poḍē alara (i. e. the belly-flowered, Vishṇu). A class of pure Can. feet. 306.

ಪ್ರಕೃತಿ, prakṛiti. Name of a type of metres. p. 23. 206-209.

ಪ್ರತಿಷ್ಠೆ, pratishṭhē. Name of a type of metres. p. 23. 79-85.

ಪ್ರಭಾತ, prabhāta. Name of a vṛitta. 165.

ಪ್ರಮಥಾಧಿಪಂ, pramathādhīpam. The Can. foot — — —. p. 97.

ಪ್ರಮಾಣಿಕ, pramāṇika. Name of a vṛitta. 114.

ಪ್ರವರ, pravara. Name of a vṛitta. 75.

ಪ್ರವರಾಕ್ಷರ, pravarākshara. Name of a vṛitta. 158.

ಪ್ರಸ್ತಾರ, prastāra. Arrangement of syllables to obtain feet and combinations of feet. 30. 31. 202. 297. 298. 341. 346.

ಪ್ರಹರಣಕಲಿತ, praharaṇakalita. Name of a vṛitta. 172.

ಪ್ರಾಕೃತ, prākṛita. One of the mother languages. p. 22.

ಪ್ರಾಸ, prāsa. Alliteration. 15. 41-66. 63.

ಪ್ರೇಮ, prema. Name of a vṛitta. 85.

ಪ್ರೇಮ, prema. Name of a vṛitta. 91.

ಬತ್ತಿಸ, battisa (Hindusthānī). The number 32. 338.

ಬಾಣ, bāṇa. The number 5. 131. 164. 218. 285. 287.

ಬಿಣ್ಣು, biṇṇu (i. e. heavy). A long syllable. 33. 298. 342. 343.

ಬಿನ್ನು, bindu. The letter o. 27. 42. 43.

ಬಿಸರುಹಜನ್ಮಗಣ, bisaruhajanmagāṇa. A class of pure Canarese feet. 310.

ಬಿಸರುಹೋದ್ಭವಗಣ, bisaruhodbhavagaṇa. A class of pure Canarese feet. 299.



ಬೃಹತಿ, brīhati. Name of a type of metres. p. 23. 117-125.

ಬೃಹತಿ, brīhati. Name of a vṛitta. 125.

ಬೊಮ್ಮಂ, būmmam (i. e. brahmam). The Can. foot ——. 308.

ಬ್ರಹ್ಮಗಣ, brahmagaṇa. A class of pure Can. feet. p. 96. p. 114.

ಬ್ರಹ್ಮಾ, brahmā. The Can. foot ——. p. 96.

ಭ, bha. The foot ——. 24. 29. 34. 35. 147. 172.

ಭದ್ರಕ, bhadraḥ. Name of a vṛitta. 120.

ಭದ್ರಕ, bhadraḥ. Name of a vṛitta. 211.

ಭವ, bhava. Sign for a long syllable. 108. 222.

ಭಾನು, bhānu. The foot ——. 132. 163. 171. 174. 181. 198. 227. 233. 236.

ಭಾನು, bhānu. The number 12. 327.

ಭಾಮಿನಿಷಟ್ಪದಿ, bhāminishatpadi. Name of a pure Canarese metre. 316. 330-333.

ಭಾಷಾಜಾತಿ, bāshājāti. The 56 various daughter-languages. p. 22.

ಭಾಸ್ಕರ, bhāskara. The foot ——. 200. 206.

ಭಾಸ್ಕರ, bhāskara. The number 12. 184.

ಭುಜಂಗಪ್ರಯಾತ, bhujangaprayāta. Name of a vṛitta. 149.

ಭುಜಂಗವಿಜೃಂಭಿತ, bhujāṅgavijṛimbhita. Name of a vṛitta. 224.

ಭುಜಂಗಶಿಶುಪದ, bhujāṅgaśiṣupada. Name of a vṛitta. 122.

ಭುಜಂಗಶಿಶುಪರಿ, bhujāṅgaśiṣupari. Name of a vṛitta. 122.

ಭುಜಂಗಶಿಶುಸೃತ, bhujāṅgaśiṣusṛita. Name of a vṛitta. 122.

ಭುಜಗ, bhujaga. The number 1. 307.

ಭುಜಗಧಾರಿ, bhujagadhāri. The Canarese foot ——. p. 97.

ಭುಜಗಪಕ್ಷಗಣ, bhujagapakshagaṇa. A class of pure Canarese feet. 300. 307.

ಭೂ, bhū. The foot ——. 99. 126. 177.

ಭೂತ, bhūta. The number 5. 130. 221.

ಭೂತಗಣೇಶ, bhūtagaṇeśa. Sign for a long syllable. 221.

ಭೂತಾಗ್ರಣಿ, bhūtāgrāṇi. The Can. foot ——. p. 97.

ಭೂಮಾಲೆ, bhūmālē. Name of a vṛitta. p. 40, note.

ಭೂಮಿ, bhūmi. The foot ——. 35. 76. 85. 140. 207. 215.

ಭೋಗಷಟ್ಪದಿ, bhogashatpadi. Name of a pure Canarese metre. 316. 326-329.

ಭ್ರಮರವಿಲಸಿತ, bhramaravilasita. Name of a vṛitta. 138.

ಮ, ma. The foot ——. 24. 29. 34. 35. 122.

ಮಂಗಲಿಕೆ, māṅgalikē. Name of a vṛitta. p. 48, note.

ಮಂಗಲ, māṅgala. Name of a vṛitta. 185.

ಮಂಜುಭಾಷಿಣಿ (? ಮಂಜುಭಾಷಿಣಿ), māñjubhāshini (? māñjubhāshini). Name of a vṛitta. 169.

ಮಖರಿಪು, makharipu. The Mora-foot ——. 283.

ಮಣಿಗಣನಿಕರ, maṇigaṇanikara. Name of a vṛitta. 178.

ಮಣಿರಂಗ, maṇiraṅga. Name of a vṛitta. 130.

ಮಣಿವಿಭೂಷಣ, maṇivibhūṣaṇa. Name of a vṛitta. 180.

ಮತ್ತ, matta. Name of a vṛitta. 128.

ಮತ್ತಮಯೂರ, mattamayūra. Name of a vṛitta. 170.

ಮತ್ತಾಕ್ರೀಡೆ, mattākṛīḍē. Name of a vṛitta. 215.

ಮತ್ತೇಭ, mattebha. See mattebhavikrīḍita. 230.

ಮತ್ತೇಭವಿಕ್ರೀಡಿತ, mattebhavikrīḍita. Name of a vṛitta. 202. 230.

ಮದಗಜ, madagaja. The number 8. 226.

ಮದನತಂದೆ, madanatandē (i. e. madana's father, in this case Vishṇu). A class of pure Canarese feet. 309-311.

ಮದನಧ್ವಂಸಿ, madanadhvamsi. The Can. foot ——. p. 97.

ಮದನರಿಪು, madanaripu. The Can. foot ——. p. 97.

ಮದನವತಿ, madanavati. Name of a pure Can. metre. 68. 311.

ಮದನಹರ, madanahara. A class of pure Can. feet. 311.

ಮದನಹರ, madanahara. Sign for a long syllable. 317.

ಮಧುಮತಿ, madhumati. Name of a vṛitta. 108.

ಮಧ್ಯಮೆ, madhyamē. Name of a type of metres. p. 23. 75-78.

ಮನು, manu. The number 14. 316. 318. 321. 330. 332. 333.

ಮನ್ದರಧರ, mandharadhara. A class of pure Caparese feet. 310. 317.

ಮನ್ದಾಕ್ರಾಂತ, mandâkrânta. Name of a vṛitta. 188.

ಮನ್ದಾಢಿಲ, mandânîla. Name of a vṛitta. 127.

ಮನ್ದಾಢಿಲ, mandânîla. One of the Ragalê metres. 255. 256. 257-261.

ಮಯೂರ, mayûra. Name of a vṛitta. 124.

ಮರುತ, marut. The foot — — — . 28. 121. 174. 179. 210. 224. 233. 241.

ಮರುತ, maruta. The foot — — — . 105. 178. 238.

ಮರುದಿಷ್ಟ, marudishṭa. The foot — — — . 251.

ಮಲ್ಲಿಕಾಮಾಲೆ, mallikâmâlê. Name of a vṛitta. 194.

ಮಹಾಸ್ತ್ರಗ್ಧರೆ, mahâsragdharê. Name of a vṛitta. 210. 230.

ಮಹೀಶ್ವರ, mahîśvara. The number 16. 198.

ಮಾಣವಕ, mânavaka. Name of a vṛitta. 113.

ಮಾಣಿಕ್ಯ, mânikya. Name of a vṛitta. 141.

ಮಾತ್ರಾಗಣ, mâtrâgana. Mora-feet. 254-339.

282-284. (p. 75, No. 242, there ought to be "Moras and feet" instead of "Mora-feet," to do justice to the author of that sentence).

ಮಾತ್ರಾಛಂದಸ್, mâtrâçhandas. Mora-metres. 250-253.

ಮಾತ್ರಾಪಿಂಡ, mâtrâpiṇḍa. p. 130, note 5.

ಮಾತ್ರಾರ್ಯ, mâtrâryê. p. 23. Cf. âryê.

ಮಾತ್ರೈ, mâtrê. A Mora, i. e. the quantity of a short syllable. 53. 250. 251. 254-256. 285. 286. 288. 289. 293. 294. 315. 316. 320-322. 324. 325. 327-338.

ಮಾರಹರ, mârahara. Sign for a long syllable. 88.

ಮಾರುತ, mâruta. The foot — — — . 33. 127. 130. 183. 189. 198. 200.

ಮಾರುತೇಷ್ಟ, mâruteshṭa. The foot — — — . 136.

ಮಾರ್ತಂಡ, mârtanḍa. The number 12. 199.

ಮಾಲಾವೃತ್ತ, mâlâvṛitta. A class of Samavṛittas of 30 and 31 syllables. p. 23. 232-235.

ಮಾಲಿನಿ, mâlini. Name of a vṛitta. 177.

ಮುಕುರ, mukura. Name of a vṛitta. 97.

ಮುಕುಳ, mukula. Name of a vṛitta. 97. 98.

ಮುನಿ, muni. The number 7. 167. 227.

ಮುನಿಮತ, munimata. Name of a vṛitta. 227.

ಮುನಿಮನ, munimana. Name of a vṛitta. 227.

ಮುರರಿಪು, muraripu. The Can. foot — — — — . p. 96. 308.

ಮುರಹರ, murahara. The Can. foot — — — — . p. 96.

ಮುರಾಂತಕ, murântaka. Sign for a short syllable. 29.

ಮೃಗಧರ, mṛigadhara. The number 1. 229.

ಮೃಗನೇತ್ರ, mṛiganetra. Name of a vṛitta. 82.

ಮೃದುನೇತ್ರ, mṛidunetra. Name of a vṛitta. p. 28, note.

ಮೇಘವಿಸ್ಫುರ್ಜಿತ, meghavisphûrjita. Name of a vṛitta. 199.

ಯ, ya. The foot — — — . 24. 29. 34. 35. 93. 242.

ಯತಿ, yati. Caesura. 39. 126, seq. 308.

ಯತಿ, yati. = muni, i. e. 7? or 8? 189.

ಯುಕ್, yuk. Even line. 251.

ಯುಗ, yuga. The number 4. 128. 221. 222. 229.

ಯುಗ್ಮ, ಯುಗ್ಮೈ, yugma, yugmê. Even line. 242. 285.

ಯೋಗಾಕ್ಷರ, yogâkshara. Consonants of conformity or suitableness (for alliteration) i. e., here, indentical consonants (? samyogâkshara generally denotes consonants of a group or compound consonants). 54. Cf. sambandhâkshara.

ರ, ra. The foot — — — . 24. 29. 34. 35. 107. 118. 147.

ರಗಲೆ, ragalê. (i. e. raghatê). A class of Mora-feet metres. 254-281.

ರಘುಟಿ, raghatê (= ragalê). p. 23. 254-281.

ರತಾಂತ, ratânta. Name of a vṛitta. p. 27, note.

ರಥೋದ್ಧತೆ, rathoddhatê. Name of a vṛitta. 136.

ರನ್ಧ್ರ, randhra. The number 9. 129. 147. 208.

ರವಿ, ravi. The foot — — — . 28. 133. 154. 206. 241.

ರವಿ, ravi. The number 12. 209. 295. 316.

ರವಿಪ್ರಭೆ, raviprabhê. Name of a vṛitta. 238.

ರಸ, rasa. The number 6. 136. 290. 299. 300.

ರಾಜ, râja. The number 16. 248. 316.

ರಾವಣಕರ, râvanakara. The number 20. 248.

ರುಚಿರ, ruçira. Name of a vṛitta. 163.

ರುದ್ರ, rudra. Sign for a long syllable. 87. 131. 140. 163.

ರುದ್ರ, rudra. The number 11. 203. 204.



ರುದ್ರ, rudra. Name of a class of pure Canarese feet. 297. p. 97. 305.

ಲ, la. Sign for a short syllable. 24. 29. 86. 90. 113. 134. 136-138. 172. 173. 189. 203. 214. 224. 227. 236-238. 241. 251.

ಲಗಕ್ರಿಯೆ, lagakriyē. A kind of computation. 344.

ಲಘು, laghu. A short syllable. 25. 28-34. 230. 241. 244. 290. 298. 341. 343.

ಲಘು, laghu. A Mora. 318. 319. 322. 323. 327. 331. 334.

ಲಯ, laya. Tempo. 120.

ಲಯಗ್ರಾಹಿ, layagrâhi. Name of a Vṛitta. 143.

ಲಯಗ್ರಾಹಿ, layagrâhi. Name of a Canarese Samavṛitta of 30 syllables. 276.

ಲಲಿತ, lalita. Name of a vṛitta. 217.

ಲಲಿತಗತಿ, lalitagati. Name of a vṛitta. 209.

ಲಲಿತಪದ, lalitapada. Name of a vṛitta. 155.

ಲಲಿತಪದ, lalitapada. Name of a vṛitta. 183.

ಲಲಿತಪದ, lalitapada. Name of one of the Mâlāvṛittas. 233.

ಲಲಿತೆ, lalitē. One of the Ragalē metres. 255. 256. 262-264.

ವಂಶಸ್ಥ, vaṁśastha. Name of a vṛitta. 150.

ವಕ್ರ, vakra. A long syllable (see kōṅku). 33.

ವನಜ, vanaja. Name of a vṛitta. 121.

ವನಜದಳ, vanajadala. Name of a vṛitta. 192.

ವನಜಸಂಭವಗಣ, vanajasambhavagaṇa. A class of pure Canarese feet. 305.

ವನಮಂಜರಿ, vanamañjari. Name of a vṛitta. 205.

ವನಮಂಜರಿ, vanamañjari. Name of a vṛitta. 212.

ವನಮಯೂರ, vanamayûra. Name of a vṛitta. 174.

ವನರುಹೋದರಗಣ, vanaruhodaragaṇa. A class of pure Canarese feet. 305.

ವನಲತೆ, vanalatē. Name of a vṛitta. 226.

ವನವಲ್ಲರಿ, vanavallari. Name of a vṛitta. 205.

ವರ್ಗ ಅಕ್ಷರ, varga akkara. Classified consonants. 55.

ವರ್ಗಪ್ರಾಸ, vargaprâsa. A kind of alliteration. 51. 55-57.

ವಸಂತತಿಲಕ, vasantatilaka. A kind of vṛitta. 171.

ವಸು, vasu. The number 8. 165. 189. 194. 214.

ವಹ್ನಿ, vahni. The foot — — —. 32. 86. 117. 120. 252.

ವಹ್ನಿ, vahni. The number 3. 285.

ವಾತ, vâta. The foot — — —. 35. 191. 221.

ವಾಯು, vâyu. The foot — — —. 32. 36. 119. 131. 170. 194. 241.

ವಾರಿಜರಿಪು, vârijaripu. The foot — — —. 241.

ವಾರುಧಿ, vârudhi (vârdhi). The number 4. 175.

ವಾರ್ತಿಕಷಟ್ಪದಿ, vârtikashatpadi=vârdhikyashatpadi. 337.

ವಾರ್ಧಿ, vârdhi. The number 4. 149. 298.

ವಾರ್ಧಿಕಷಟ್ಪದಿ, vârdhikashatpadi. Name of a pure Canarese metre. 316. 337. 338.

ವಾರ್ಧಿಕೃಷಟ್ಪದಿ, vârdhikyashatpadi=vârdhikashatpadi. 337. 338.

ವಿಕ್ರೇತಿ, vikṛiti. Name of a type of metres. p. 23. 214-216.

ವಿಚಿತ್ರ, viçitra. Name of a vṛitta. 95.

ವಿಚಿತ್ರ, viçitra. Name of a vṛitta. 100.

ವಿಚಿತ್ರ, viçitra. Name of a pure Canarese metre. 300. 301.

ವಿಚಿತ್ರಲಲಿತ, viçitralalita. Name of a vṛitta. 179.

ವಿಜಯಾನಂದ, vijayânanda. Name of a vṛitta. 186.

ವಿಡಳಿತವನರುಹ, vidalitavanaruha. Name of a vṛitta. 223. cf. p. 60, note 4.

ವಿದ್ಯಾಧರ, vidyâdhara. The number 12. 295.

ವಿದ್ಯುನ್ಮಾಲೆ, vidyunmâlē. Name of a vṛitta. 111.

ವಿಧ್ರುಮ, vidruma. = vinuta. p. 38, note.

ವಿಧು, vidhu. The foot — — —. 233.

ವಿನಮ್ರ, vinamra. Name of a vṛitta. 102.

ವಿನುತ, vinuta. Name of a vṛitta. 123.

ವಿನುತಪ್ರಾಸ, vinutaprâsa. Name of an alliteration. 51. 52.

ವಿಪರ್ಯಾಸ, viparyâsa. Reverse, change. 54. 239. 254.

ವಿಪುಲೆ, vipulē. Name of a Mora-feet metre. 289-291.

ವಿಭೂತಿ, vibhûti. Name of a vṛitta. 104.

ವಿಯತೆ, viyat. The foot — — —. 200.

ವಿರತಿ, virati. Caesura. 195. 210. etc.

ವಿರಾಮ, virâma. Caesura. 132-135. 149. 153. 155. 158. etc.

ವಿರಾಮ, virâma. Name of a vṛitta. 102.

ವಿಲೋಮ, viloma. See anuloma.

ವಿಶ್ರಮ, viśrama. Caesura. 131. 136. 150. 151. 167. 173. etc.

ವಿಶ್ರಮಣ, viśramaṇa. Caesura. 137. 164. 176. etc.

ವಿಶ್ರಾಂತ, viśrānta. Caesura. 188.

ವಿಶ್ರಾಮ, viśrāma. Caesura. 140. 161. 207, etc.

ವಿಷಮವೃತ್ತ, viṣamavṛtta. p. 22. 240-249.

ವಿಷಯ, viṣaya. The number 5. 283. 287. 311.

ವಿಷ್ಣುಗಣ, viṣṇugana. A class of pure Can. feet. 297. p. 96. 302. p. 114.

ವಿಸರ್ಗ, visarga. The aspirate ḡ. 27. 42. 43.

ವೃತ್ತ, vṛtta. p. 23. 71-249. 342-346. Number of Samavṛttas, 229; those chiefly used in Canarese, 230; jāti samavṛttas, 233. 234. 276. 308. 309.

ವೃಷಭಪ್ರಾಸ, vṛṣabhaprāsa. A kind of alliteration. 42. 43. 46.

ವೃಷಭಲಕ್ಷ್ಯಂ, vṛṣabhalakṣyam. The Can. foot — — — —. p. 97.

ವೈಕುಂಠ, vaikunṭha. Sign for a short syllable. 215.

ವೈತಾಲಿ, vaitāli. Name of a Mora-metre. 251.

ವೈತಾಲಿಕೆ, vaitālikē. Name of a Mora-metre. 250. p. 75.

ವೈಶ್ವದೇವಿ, vaiśvadevi. Name of a vṛtta. 161.

ವೈಶ್ವಾನರ, vaiśvānara. The foot — — —. 191.

ವ್ಯಂಜನ, vyañjana. A consonant. 27. 42. 43.

ವ್ಯೋಮ, vyoma. The foot — — —. 28. 33. 84. 88. 96. 113. 132. 133. 140. 151. 170. 171.

ಶೃಂಗರಗಣ, śaṅkaragana. A class of pure Can. feet. 306. 309.

ಶಂಖಾವೃತ್ತ, śaṅkhāvṛtta. This may mean the form of the daṇḍaka mentioned in Weber p. 410; it is simply mentioned p. 23.

ಶಕ್ವರಿ, śakvari. Name of a type of metres. p. 23. 171-176.

ಶತಮುಖ, śatamakha. The foot — — —. 154. 236.

ಶರ, śara. The number 5. 168. 184. 221. 238. 285.

ಶರಧಿ, śaradhi. The number 4. 319.

ಶರಭಪ್ರಾಸ, śarabhaprāsa. A kind of alliteration. 24. 43. 47.

ಶರಪಟ್ಟಿ, śarashatpadi. Name of a pure Can. metre. 316. 317-321.

ಶರ್ವ, śarva. Sign for a long syllable. 200.

ಶರ್ವಂ, śarvam. The Mora-foot — —. 283.

ಶವರ್ಣ, śavarṇa. The letter śa. 57.

ಶಶಾಂಕ, śaśāṅka. The foot — — —. 28. 194. 203. 221.

ಶಶಿ, śaśi. The foot — — —. 32. 35. 113. 128. 180. 217. 233. 241.

ಶಶಿ, śaśi. The number 1. 287. 283.

ಶಶಿಕಾಂತ, śaśikānta. Name of a vṛtta. 94.

ಶಶಿಪುರ, śaśipura. This word was thought by the editor to be a sign, though an obscure one, for the Mora-foot — — — —; but it is to be separated, the śaśi being=1, the pura=3. 283.

ಶಾಂತಪೂರ್ವಪ್ರಾಸ, śāntapūrvaprāsa. A kind of alliteration. 54.

ಶಾಂತಪ್ರಾಸ, śāntaprāsa. A kind of alliteration. 51. 55.

ಶಾರ್ದೂಲ, śārdūla=śārdūlavikṛdita. 220.

ಶಾರ್ದೂಲವಿಕ್ರೇದಿತ, śārdūlavikṛdita. Name of a vṛtta. 200. 230.

ಶಾಲಿನಿ, śālini. Name of a vṛtta. 92.

ಶಾಲಿನಿ, śālini. Name of a vṛtta. 140.

ಶಿಖರಿಣಿ, śikharini. Name of a vṛtta. 190.

ಶಿಖಿ, śikhi. The foot — — —. 33. 231.

ಶಿಖಿಬ್ರಜ, śikhibraja. The number 3. 300.

ಶೀತಕರ, śitakara. The foot — — —. 94. 102. 127. 181. 182. 198. 203. 221. 222. 232. 236.

ಶುಭಾನಂತ, śubhānanta. Name of a vṛtta. 115.

ಶೂಲಧರಂ, śūladharam. The Can. foot — — — —. p. 97. 308.

ಶೃತಾನಂತ, ಶೃತಾನಂದ, śṛitānanta, śṛitānanda. Name of a vṛtta. 115.

ಶೈಲ, śaila. The number 7. 140. 154. 219.

ಶ್ಯಾಮಾಂಗ, śyāmāṅga. Name of a vṛtta. 76.

ಶ್ರೀ, śrī. Name of a vṛtta. 72.

ಶ್ರೀ, śrī. Name of a vṛtta. 146.

ಶ್ರೀಕಾರ, śrīkāra. The term of śrī. p. 12, note.

ಶ್ರೀಪತಿ, śrīpati. The Can. foot — — —. p. 96.

ಶ್ರೀವಿಲಾಸಿನಿ, śrīvilāsini. Name of a vṛtta. p. 37, note.

ಶ್ಲೋಕ, śloka. 242-246. 253.

ಶ್ವಸನ, śvasana. The foot — — —. 202.

ಷಟ್ಪದಿ, śatpadi. Name of a pure Canarese metre. p. 23. 68. 313-338.

ಷಟ್ಪ್ರತ್ಯಯ, śatpratyaṇya. Six kinds of calculations. 340-346.

ಷವರ್ಣ, śavarṇa. The letter sha. 57.

ಸ, sa. The foot — — —. 24. 29. 34. 35. 106. 118.



ಸಂಕೀರ್ಣ, ಸಂಕೀರ್ಣಕ, saṅkīrṇa, saṅkīrṇaka.

Name of a Mora-feet metre. 282. 292.

ಸಂಕೃತಿ, saṅkṛiti. Name of a type of metres. p.

23. 217-220.

ಸಂಖ್ಯಾಸ, saṅkhyāsa. A kind of computation.

345.

ಸಂಸ್ಕೃತ, saṁskṛita. Sanscrit. p. 22.

ಸದಮಲ, sadamala. Name of a vṛitta. 100.

ಸಮವೃತ್ತ, samavṛitta. p. 22. 71-234. 228. 232.

Cf. vṛitta.

ಸಮೀಪಪ್ರಾಸ, samīpaprāsa. A kind of alliteration. 51. 57-59.

ಸಮೀರಣ, samīraṇa. The foot ——. 234.

ಸಂಬಂಧಾಕ್ಷರ, sambandhākshara. Perhaps identical with yogākshara. 53.

ಸರಗ, saraga. Name of a vṛitta. 107.

ಸರಸಿಜಭವಗಣ, sarasijabhavagaṇa. A class of pure Canarese feet. 297.

ಸರಸಿಜೋದರಗಣ, sarasijodaragaṇa. A class of pure Canarese feet. 303.

ಸರಸಿರುಹ, sarasiruha. Name of a vṛitta. 90.

ಸರಸಿಸಖಗಣ, sarasisakhagaṇa. The foot — of the Sīsa. 269.

ಸರಳ, sarala. Name of a vṛitta. 105.

ಸರಳ, sarala. Name of a vṛitta. 227.

ಸರೋಜರಿಪು, sarojaripu. The foot ——. 174.

ಸರೋರುಹಮಿತ್ರ, saroruhamitra. The foot ——. 238.

ಸರ್ವವಿಷಯಭಾಷಾದಿ, sarvaviśayabhāśhādi. 70. 281. 296.

ಸರ್ವವಿಷಯಭಾಷಾಜಾತಿ, sarvaviśayabhāśhājāti. p. 22. p. 23, note 2.

ಸಲಿಲ, salila. The foot ——. 179.

ಸವರ್ಣ, savarna. The letter sa. 57.

ಸಾಂದ್ರಪದ, sândrapada. Name of a vṛitta. 142.

ಸಿಂಗಪ್ರಾಸ, siṅgaprāsa. A kind of alliteration. 43. 44.

ಸೀಸ, sīsa (sisapadya). 269-271.

ಸುನಾಮ, sunāma. Name of a vṛitta. 109.

ಸುಂದರ, sundara. Name of a vṛitta. 167.

ಸುಪ್ರತಿಷ್ಠ, supratishṭhē. Name of a type of metres. p. 23. 86-91.

ಸುಪ್ರಾಸ, suprāsa (vinutaprāsa). A kind of alliteration. 54.

ಸುಮಾಲತಿ, sumālati. Name of a vṛitta. 116.

ಸುಮುಖಿ, sumukhi. Name of a vṛitta. 144.

ಸುರ, sura. The foot ——. 78. 120. 217. 233. 234. 241.

ಸುರ, sura. The number 1. 295.

ಸುರಗಣ, suragaṇa (?). p. 309.

ಸುರಂಗಕೇಸರ, suraṅgakesara. Name of a vṛitta. 181.

ಸುರತರು, surataru. Name of a vṛitta. 83.

ಸುರಪ, surapa. The foot ——. 198. 241.

ಸುರಪಂ, surapam. The Can. foot ——. p. 96.

ಸುರಪುರ, surapura. The foot ——. 153. 178.

196. 215. 217. 218. 221. 224. 227.

ಸುಲಭ, sulabha. Name of a vṛitta. 108.

ಸುಲಲಿತ, sulalita. Name of a vṛitta. 99.

ಸೂತ್ರ, sūtra. 342. 345.

ಸೂರ್ಯ, sūrya. The foot ——. 32. 81. 233. 242.

ಸೈತುಗೇರಿ, saitugere (i. e. straight line). The sign for a short syllable (cf. ṛiju). 25.

ಸೈನಿಕ, sainika. Name of a vṛitta. 134.

ಸೈಯಾ ಅಕ್ಕರ, say akkara. A short syllable. 26.

ಸೋಮ, soma. The foot ——. 91. 238.

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## CORRECTIONS

### REGARDING THE TEXT.

- Page 1, *note*, l. 2, from bottom, *not* "v. 80" and "v. 34", *but* "v. 79" and "v. 35"; and *ibid.* *last l.*, *not* "v. 34", *but* "v. 35".
- P. 5, No. 11, *not* "v. 124 seq.", *but* "v. 147 seq."
- P. 6, *note* 2, l. 4, f. b., *not* "v. 121" "v. 151", *but* "v. 123" "v. 153"; l. 5, f. b., *not* "v. 131", *but* "v. 133"; l. 6, f. b., *not* "vs. 111. 115. 137. 147. 153. 181. 215. 286", *but* "vs. 139. 155. 164. 184. 214. 218. 302".
- P. 7, No. 14, *not* "v. 28", *but* "v. 29"; *note*, l. 2, f. b., *not* "v. 269 seq.", *but* "v. 284 seq."
- P. 9, No. 19, *not* "v. 23", *but* "v. 24"; No. 20, *not* "v. 325", *but* "v. 341".
- P. 10, heading 5, *not* "v. 27", *but* "v. 28".
- P. 12, *note*, l. 9, f. b., *not* "v. 35", *but* "v. 36"; l. 12, f. b., *not* "v. 32", *but* "v. 36".
- P. 14, *note*, l. 3, f. top, *not* "v. 124", *but* "v. 126".
- P. 15, *note*, l. 5, f. t., *not* "v. 42", *but* "v. 43".
- P. 16, *note*, l. 4, f. t., *not* "Verses 43-48", *but* "Verses 44-49"; l. 7, f. t., *not* "v. 41", *but* "v. 42".
- P. 18, No. 40, 3, *not* "v. 330", *but* "v. 346".
- P. 23, *note*, l. 2, f. t., put a stop after "(cf. v. 235)"; l. 7, f. t., *not* "66", *but* "67"; l. 3, f. b., *not* "of Mâtrâ gaṇas", *but* "of Mâtrâs and Mâtrâgaṇas"; in the Kanda verse strike out the comma after ಮದನವತಿ.
- P. 24, *note* 3, *not* "as they are repeated", *but* "as they, with the exception of our v. 288, are repeated".
- P. 27, *note* 2, *not* "contain, if required, nothing but a dry enumeration of the gaṇas of", *but* "contain nothing but a dry enumeration of the gaṇas, if required, of".
- P. 38, *note* 2, *not* "v. 123", *but* "v. 125".
- P. 71, *note* 2, *not* "on MS.", *but* "no MS."
- P. 75, No. 242, (though against the common use of "mâtrâgaṇa"), *not* "Mora-feet", *but* "Moras and feet".
- P. 76, Introduction, l. 5, *not* "rule 289", *but* "rule 298".
- P. 88, No. 257, remark, *not* "observations", *but* "observation". About śaṣipura see the remarks in P. vi.
- P. 95, No. 270, *not* "common to", *but* "of".
- P. 97, remark, l. 1, f. t., *insert* "(excepting the śarashatpadi)" *after* "13 metres".
- P. 109, No. 283, *not* "(bōmma)", *but* "(bōmmam)".
- P. 112, beginning of scheme 3, *not* "—<sup>2</sup>—", *but* "—<sup>1</sup>—".
- P. 115, remark, l. 5, f. t., *not* "p. 77", *but* "p. 74".
- P. 128, *note*, l. 1, f. t., *not* "vs. 296 and 297", *but* "vs. 297 and 298".



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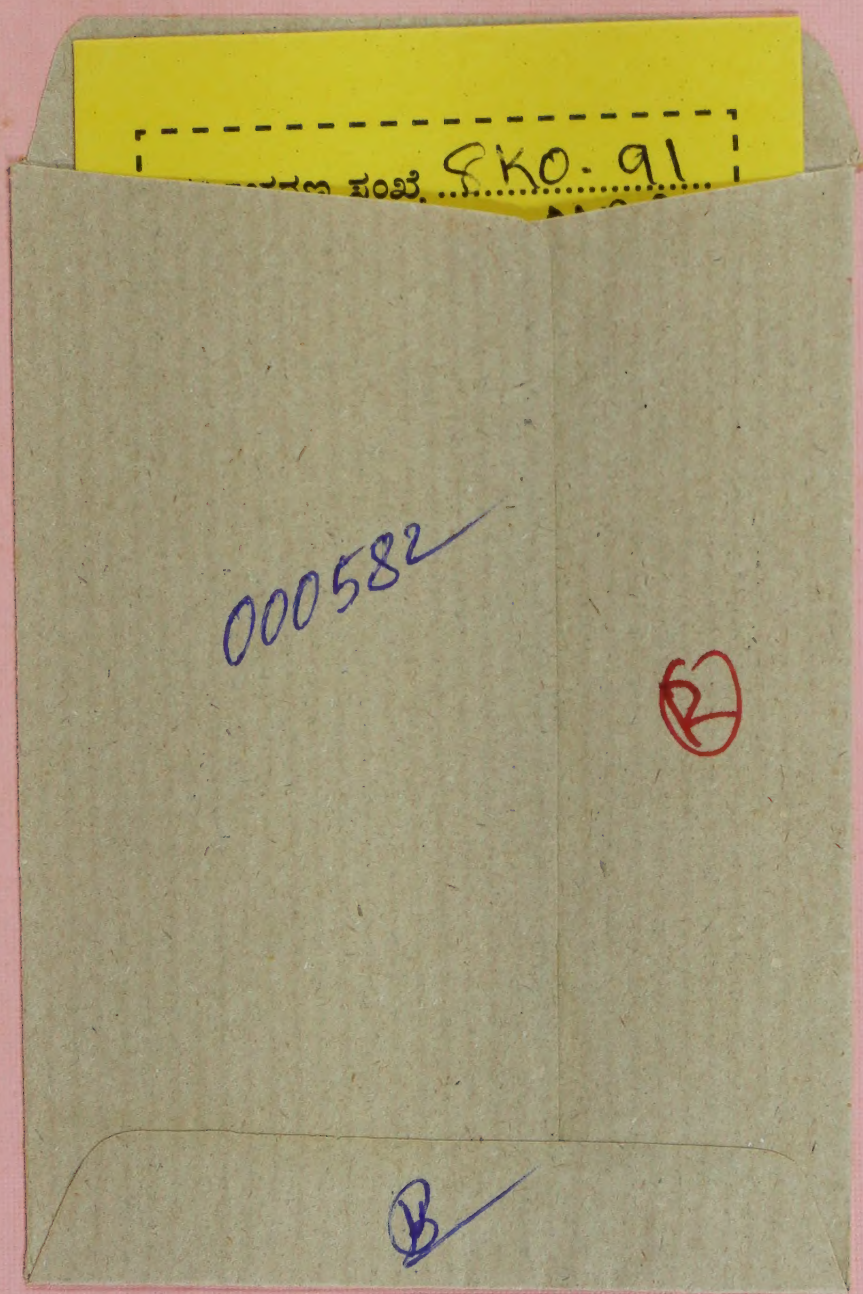
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